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Contents

THE FIRST COURSE IN LITERATURE, <i>George R. Havens</i>	563
THE SPANISH LANGUAGE AND THE HISTORICAL SPANISH BACKGROUND OF THE CONTINENT IN CONNECTION WITH INTER-AMERICAN RELATIONS, <i>Enrique Naranjo Martinez</i> ...	572
ITALIAN LITERATURE IN 1938, <i>O. A. Bontempo</i>	584
THE WHY AND HOW OF TEACHING FRENCH TO LITTLE CHILDREN, <i>Idabelle Yeiser</i>	591
LITERATURE WITH TWO UNKNOWNNS, <i>Paul Forchheimer</i>	594
DISCOVERING AND SALVAGING MODERN LANGUAGE RISKS, <i>Raymond P. Maronpot</i>	595
TEN FRENCH "SERVING-MEN," <i>Elizabeth M. Craighead</i>	599
FRENCH, GERMAN, SPANISH, AND ITALIAN SERVICE DICTIONARIES FOR STUDENTS AND TEACHERS, <i>C. H. Handschin</i>	602
SOME OBSERVATIONS ON A MODERN COLLOQUIAL USE OF <i>Quoi</i> , <i>Elizabeth Breazeale</i>	608
EXPERIMENT IN SPANISH, <i>Joe Glenn Coss</i>	610
A FRENCH READING PROGRAM, <i>Emerson Lamb</i>	613
BIBLIOGRAPHY OF MODERN FOREIGN LANGUAGE METHODOLOGY IN THE UNITED STATES AND CANADA FOR 1938, <i>Grace P. Young</i>	615
RESEARCH AND METHODOLOGY: Modern Language Teaching Abstracts, <i>James B. Tharp</i> , <i>Marguerite Richebourg</i> , <i>Frederick Kramer</i> , <i>Harry J. Russell</i>	622
CORRESPONDENCE.....	629
MEETINGS OF ASSOCIATIONS.....	630
NOTES AND NEWS: MLJ Radio Studio Broadcasting Notes; Professor Tharp Honored; Decennial Index of <i>The German Quarterly</i> ; French Summer School at McGill Uni- versity; Personalia, 1938-39: Addenda; Winter Institute of Hispanic-American Studies; Ohio Conference of French Teachers; Summer Courses in German at the University of Chicago; (Chilean fellowships, 621).....	631
REVIEWS.....	634
PATRICK, <i>Roots of the Russian Language</i> (C. A. Manning), 634; BUGBEE, CLARK, PARSONS, SWETT, <i>General Language</i> (E. R. Goddard), 634; THOMA, <i>Geschichten aus Bayern</i> ed. by J. E. Alexis (F. Genschmer), 635; REMARQUE, <i>Im Westen nichts Neues</i> ed. by W. C. Peebles (H. Rehder), 636; Film Reviews: <i>Gribouille</i> (E. G. B.), <i>Rancho Grande</i> (E. G. B.), <i>Konzert in Tirol</i> (E. G. B.), <i>La Micoche</i> (E. G. B.), <i>Bajo el Cielo de México</i> (C. L. J. Turner), <i>Loco Lindo</i> (C. L. J. Turner), <i>Perjura</i> (C. L. J. Turner).	
BOOKS RECEIVED.....	640

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The Modern Language Journal

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NOTE—Readers are reminded that the relative order of articles in the *Journal*, does not necessarily carry implications as to the comparative merits of contributions. The *Journal* is equally grateful to all its contributors, past, present, and potential, for their co-operation.

*The First Course in Literature**

GEORGE R. HAVENS

Ohio State University, Columbus, Ohio

(*Author's summary.*—Since American students on the average study foreign languages but a short time, it is necessary, if their work is to be fruitful, for them to arrive quickly at the ability to read and to enjoy foreign literature. For the beginning course in this field, the nineteenth century seems the most suitable. Methods and aims.)

WHEN, at the beginning of a quarter or semester, the instructor steps before a class about to enter for the first time upon the study of a foreign literature as literature, he must at once be conscious of new and difficult problems. On the one hand, the average student in America, even under the best of teaching, has had too brief a preliminary training in the foreign language not to be confronted by very considerable difficulties in vocabulary, syntax, and especially idiom. On the other, his approach to literature, even in his own language, English, is likely still to be at a quite elementary stage.

Yet these linguistic problems cannot at present be solved by requiring a longer preliminary training. The average American student takes foreign-language courses not more than two years. Either he will never get an opportunity to know a foreign literature at all or else he must be very rapidly enabled to profit, at least to a considerable extent, from such study. All too often in the past the foreign-language student in the end has left his language behind him with no memories except those of now forgotten forms and drill, no rapid reading of books of real literary value, no effective contact with poetry, no knowledge of the development of literary movements or of what they may mean for us today. Such disagreeable memories, it seems to me, constitute one of the prime causes of the widespread attacks upon language study encountered at the present time. The most effective way to meet these attacks is to remove the cause.

Other articles in this present series have indicated how preceding courses may lay a broad and firm foundation for rapid progress toward a study of literature, but in a course chiefly devoted to this aim much inevitably remains to be done.

The courses to be described here comprise two successive quarters, each of five recitations a week. They deal with French or Spanish literature of the nineteenth century. The first of these courses may be taken after four previous quarters of work in the same language—or five, if the student elects a one-quarter course in conversation. Since a student in our College

* In the issues for January, February, March, and April of this year, four of the author's colleagues at Ohio State University, R. E. Monroe, W. S. Hendrix, G. B. Fitch, and A. H. Schutz, have discussed various phases of language teaching, particularly in the elementary and the intermediate areas. In the October number will appear an article by Dean Arthur J. Klein of the College of Education, Ohio State University, who, from the standpoint of one outside of the language field, will give his reflections on this series of articles.

of Arts and Sciences is normally required to complete a minimum of six quarters, or the equivalent, in *one* language (counting high-school and college work together), he will therefore have taken at least the first of these courses in literature before completing the junior-division requirements at the end of the sophomore year. Thus, at the end of two years of college, if he elects language in the Romance department, the student will have had at least one rather difficult and fairly comprehensive course in French or Spanish literature of the nineteenth century.

No doubt there are disadvantages in so rapid an advancement. The student has to work hard, harder often than in many other courses. A rather severe intellectual discipline is necessary and this is a rare phenomenon in much of our American education. Ideally, the American student, like many Europeans, should start one modern foreign language at the age of eleven or twelve and continue it for at least five or six years of secondary-school education. A somewhat different and more leisurely approach to the first literature course would be possible under such conditions. But we must deal with a practical situation, not an ideal theory.

After all, under present circumstances, there are real advantages in arriving quickly at a mature course in a foreign literature. For the student not planning to go further, it is now or never, and one of the great weaknesses of foreign-language work has been—and often still is—the failure to reach quickly enough the stage of a rapid reading of good books and a mature appreciation of literary values. Moreover, the student who is going on into advanced courses needs to enter them as quickly as is consistent with sound work. In many instances, it seems, we as teachers have hardly tapped the surface of what is possible in the way of progress which is rapid, but by no means superficial. A student really interested, who sees where he is going and that he is getting there by leaps and bounds, will often work wonders. It is a very great satisfaction to the teacher when students, not at first intending to major in foreign language, elect, through the stimulus of their progress in elementary and intermediate courses, to go on to advanced work in literature. This is possible, with us, even for a student starting the foreign language in college. By the first quarter of his junior year, he can begin work in advanced classes. In this connection, it should be noted that the division of previous classes into Fast and Slow sections is naturally of great help in facilitating the more rapid advancement of good students. Nor should any one think that such students, who have done all their previous French or Spanish in two years of college, are inferior in preparation to others. Of mature minds and abilities, they comprise often the very best members of our advanced classes, students we should indeed be sorry to lose. A college generation of four years is short, but it is not too short for much more rapid advancement and attainment in foreign language and literature than has often been thought possible. In this respect, have we not more frequently expected too little of our students than too much?

The first necessity, if this beginning course in a foreign literature is to be effective, is a thorough organization of the material by the instructor and a careful planning of the time. On the first day of the course, each student receives a mimeographed reading list which shows at just what dates the different works will be begun and how much time will be assigned to each. This "counting of the days" at the beginning is a simple thing, but it is often neglected by teachers, with the result that there is a mad rush at the end of the course or an omission of important material which better planning would have provided for in advance. Of course minor departures from this schedule are occasionally made, but they cannot become frequent or extensive without danger to the course as a whole.

In these courses, for the first time, the emphasis is definitely literary. Composition and speaking in the foreign language must here be incidental and are largely left to specialized courses in those fields. Whenever possible, however, the instructor uses the foreign language in the class room so that the student will not lose, or will further develop, the ability to understand and, in some degree, to speak. The *sound* of a foreign language is a very important element in the appreciation of style and cannot therefore be neglected, even from the literary point of view alone. This is obviously true of poetry. It is almost equally true of the work of a Chateaubriand, a Flaubert, an Anatole France or any other great prose stylist.

How to read, what to look for, the bases of literary appreciation, the increasing understanding of human problems as revealed in literature, the meaning and the values of poetry, the characteristics of style, the intelligent discussion of ideas, the cultivation of individual judgments formed upon concrete evidence, not from parrot-like rehashing of manuals—these all represent for most students problems which previous work in high school or college has not solved. Obviously, no simple rule-of-thumb solution of such difficulties is possible. It would be rash indeed to claim to offer the ideal answer to all these questions. Yet much along these lines can be done and the attainment, so far as possible, of such goals represents, or should represent, the fundamental aim of all meaningful education, to which foreign literature and culture, properly understood, can make a very great contribution.

Our first course in literature, as we have said, deals with the nineteenth century. There are serious objections¹ to the general survey of a whole literature as a beginning course, appealing as it is from the chronological point of view. For one thing, so broad a field is covered that there is danger

¹ This is said with no desire to renew the debate of a few years ago regarding "period courses" versus the "general survey." M. André Morize has organized admirably a general survey for his students at Harvard, but, for the reasons explained above, the nineteenth-century course seems best adapted to our needs of rather intensive reading and informal class discussion. On the "Survey Course," see André Morize in the *Etudes Françaises*, March 15, 1926.

of too much emphasis upon lectures, manuals, or incomplete *morceaux choisis*. Moreover, to start with reading in the Old French or the Renaissance or even in the seventeenth-century periods offers additional linguistic difficulties and the problem of understanding a more remote cultural background. The same arguments are perhaps even more cogent for Spanish. The near contemporary period, on the other hand, with its *exploration en profondeur*, its "stream of consciousness," its *roman fleuve*, its complex, intriguing, but often obscure manifestations, is by no means suitable for a first course in literature. All in all, for our purposes at least, the nineteenth century seems the best. It is far enough removed from us for rather definitive judgments and yet is not so different as to be with difficulty understood. It presents the instructive and interesting contrast between Romanticism and Realism, those eternal contrasts of the human mind and temperament. It offers a very rich literature in the four varied fields of the novel, the drama, poetry, and criticism. It prepares for further reading in the same period, in the contemporary, or in preceding fields.

One thing of which, I believe, all of us concerned with these courses are firmly convinced is the necessity of detailed, first-hand study of the books and poems read. If this study is to be most fruitful, there must be, at this point, much guidance in class from the teacher. Unlike the French student in the *lycée*, our students in English in high school or college have not had the invaluable experience with *explication de textes*, which does so much to train the mind in sound and independent judgments formed directly upon the literary texts themselves. The lecture system, as a system, is therefore unsuitable for this first course in literature. The student is not ready for it, convenient and enjoyable as it may be for the teacher. Informal *causeries*, in the foreign language or in English, frequently interrupted by pertinent questions from either side of the desk, are of course essential. These talks contribute chiefly to general summary and background. When it is possible to give them in the foreign language, they offer continued opportunity for necessary ear-training. The problem of how much to use the foreign language is one that can never be absolutely solved. Too much use of the foreign language may mean over-simplification of the material presented and an unfortunate loss of maturity of content in the ideas discussed. Too little use of the foreign language means loss of vividness and color and of a skill which most students definitely desire and enjoy.

Skill in writing the foreign language may to some extent be maintained and further developed by free composition on the blackboard for a short time at the beginning of the hour, as has already been done regularly in preceding elementary and intermediate courses.² Students enjoy this work and greatly profit by it. Needless to say there should be enough blackboard space for a whole class of twenty-five or thirty members. If not, half of the

² See particularly the previous articles in this series by my colleagues, W. S. Hendrix and G. B. Fitch in the February and March numbers of the *Modern Language Journal*.

class can alternate on successive days according to some prearranged system. The simplest method is a purely alphabetical division. The chief limitation on this work is one of time. It must not interfere with the principal aim, which is one of literary study. Kept within bounds, however, such practice in writing the foreign language becomes a valuable part of a well-rounded course. On examinations, it is well to include one question, preferably of a *résumé* type, to be answered in the foreign language.

Among the obvious methods used in this course is that of the ten-minute written quiz, which is a most effective means of dealing quickly with idiom and other basic language difficulties. The teacher will often find it necessary to give detailed analyses of passages in prose or poetry, partly by questions and discussion, partly by explanation fortified by concrete examples. Such informal *explications de textes* probably make the greatest contribution to helping the student, who so often does not yet know how to read literature effectively for himself. As occasion demands, idiom lists to aid with language difficulties, mimeographed questions to bring out literary characteristics of a work just read, will save valuable and much-needed class time and will furnish the student with material useful for reference and review. The teacher can gain much in effectiveness by constant thought along these lines. Let no one think that such aids to the student are too elementary or will too much weaken any tendency toward self-reliance. On the contrary, they will hasten the day when the student can more effectively think and work by himself.

Such study of a foreign language and literature can be of great help to the student in his own language, whatever his major field of interest may be. It is too often forgotten that language as a means of thinking and of intercommunication of ideas cannot be neglected without fatal consequences to the student in every other field in which he endeavors to use his mind for thorough understanding, logical analysis, independent judgment, or clear-cut exposition. In these days when large-scale propaganda is rampant, slipshod thinking becomes, even more than in the past, a national and an international menace. More than ever necessary, therefore, is thorough training in language and literature, the vehicle of the most permanent intellectual and human values.

But it is even more important for the student to come to realize that literature is not only a great medium of thought or beauty. It is, at its best, a reflection of profound human experience. The teaching of literary facts, the learning of manuals, even the understanding, in a limited way, of a text can have little permanent meaning for any one unless the relation between literature and life itself becomes increasingly felt. This will sound like a high, even an unattainable ideal. So it is. But it must be the constant goal at which the teacher aims. Only thus will it, at least to a degree, be attained. Behind each work of literature, as Sainte-Beuve said, is an author, a man or a woman, often a profoundly sensitive, suffering man or woman, of a deep,

rich nature. What is valid for us today in that author's experience or vision of human life as reflected in his work? To what extent does it contribute to our understanding of other human beings about us, less perfectly revealed perhaps by their words and actions in respect to their inmost longings, passions, and aspirations than by the penetrating portrayal offered in great works of literature? *Atala*, *René*, *Notre-Dame-de-Paris*, *Le Lac*, *Eugénie Grandet*, *Madame Bovary*, are not merely works a cultivated man or woman would do well to know something about. They are much more than that—or they are nothing. They are, more or less completely, depending upon their excellence, a revelation of human character and experience.

How much we need constantly to understand the literature of the past, not only in terms of its own time—that is indeed important—but also in terms of our day as well! Does not the *mal du siècle*, the *Weltschmerz*, of a Chateaubriand resemble in many ways the mood of our own soul-torn and uncertain post-war age? Does it not therefore have poignant meaning for us, not in terms of pose or any kind of imitation, but as an analysis of a malady, by no means relegated to the past, one with which we still have to cope? To learn that Vigny in his poem *Moïse* expresses by a concrete symbol the loneliness of the man of genius whose very greatness separates him from his fellows is one of the important commonplaces in the history of French Romanticism. This fact, however, may have only antiquarian interest for the student until he comes to realize that the theme of the poem suggests to us further the vital, ever-contemporary problem of how a leader may keep democratic and human in spite of the aloofness which positions of power and authority tend naturally to create, even, it seems often, to demand. To avoid demagoguery on the one hand, to be able on the other to maintain due respect and influence without pretentiousness, without coldness or *hauteur*, is indeed a fine art which many never even try to master. That all of this is not to be found expressed in Vigny's poem does not make it less a legitimate theme for reflection, significant for the student in a way that no glib sentence of summary on an examination can ever be.

The reader of Lamartine's poems *Le Lac* or *Le Crucifix* may be at first surprised to learn that their mood does not represent the whole Lamartine. Not only did the poet later frankly criticize this "youthful sighing like a weak woman," and turn his thoughts to the broad, humanitarian inspiration of such poems as *La Marseillaise de la paix*, but, as Lanson, in his masterly critical edition of the *First Meditations*, has shown, even in the early days of his poetic inspiration the personality of the author is not to be found completely in his poems. There is another, more vigorous Lamartine energetically seeking a diplomatic post, already preparing himself almost consciously for his long, active, and devoted public life. Are the poems insincere? No. They express very beautifully a phase of the poet's experience, a mood to which, fortunately for him, he had the strength not to succumb. The poems are not diminished because they are not all of the man. The man

on the contrary is the more interesting and significant for us because he is bigger, more complex, more *nuancé* than any one of his works. Here too our study of literature can bring to us an important contribution to the understanding of humanity.

Similarly, how much the tragic life and work of a Musset, of a Baudelaire, may reveal! On the one hand, there is a quite spontaneous, sometimes even careless outpouring of his suffering, on the other, a no less sincere, but much more artful, consciously perfected expression of his tormented spirit. The large proportion of students who read Hugo's *Notre-Dame-de-Paris* enjoy to the full this work by a master of colorful, exciting, suspense-filled plot. Yet, let the reader once come to see that the character portrayal is thin and unconvincing, that a work like Balzac's *Eugénie Grandet* is infinitely nearer to experience as most of us know and live it, and that reader will have learned something which may well make a permanent contribution to his taste in books and give him a more realistic attitude toward life itself. Flaubert's *Madame Bovary* shows how art, interest, and realism may all be combined in a single work whose perfection was the result of no mere stroke of genius, but of long years of patient—or impatient—labor, of concentrated toil, which no fatigue or boredom or discouragement could prevent the author from bringing at last to its carefully planned conclusion.

It would be easy to multiply examples, but these few will suffice for simple illustration, without thought of completeness. Every thoughtful teacher, familiar with the background of his subject, using his scholarship constantly in terms of human life and experience, will find a field ever rich to his hand. Anecdote and incident from contemporary life about us will often vivify and make clear the experience and the literature of the past. Yet the brevity of our discussion here may perhaps give the impression of a woodenness in teaching, a narrow didacticism, a desire to point a moral, which would be among the greatest dangers of the classroom. By questions, by discussion, by wise preparation for judicious inference, the student may be led to his own conclusions in a way which can be only hinted at here, but which will grow naturally out of the subject-matter, once the aims we have indicated are kept constantly in view. Obviously, no "canned notes" will serve the purpose. There must be much work and reflection on the part of the teacher outside of the classroom. Here too the lesson of Flaubert may have its value for teacher as well as for student. Perspiration is important mentally as well as physically and is a constantly needed supplement to that inspiration which it is comfortable, but too often unwise to trust.

In the laboratory, we perform experiments to learn quickly and effectively what the human race has slowly and painfully discovered about science through the long passage of the years. So, in literature, we see unrolled before us a panorama of human experience, personalized, individualized, in a way that history, economics, sociology, or other generalized social sciences can rarely reveal it. "Case histories" may come nearest in the social

sciences to providing something similar. But how much more profound our understanding of the tragic, tortured existence of Madame Bovary, or the slow withering away of Eugénie Grandet's fondest youthful dreams, than the picture any "case history" can give us!

Literature, at its greatest, is life in all its innumerable manifestations. It is a "cultural" subject, yes, but the term *culture* should not be understood in any superficial, merely ornamental sense. Nor should there be any quarrel between the humanist and the partisan of social aims. In literature both social and human values are to be found. Our greatest problems, individual, national, international, if fundamentally considered, are problems in human relations. This is why panaceas of one kind or another, carefully prepared programs, from which much is hoped for, break down so often on the rock of human nature. It would be rash indeed to say that literature will solve these complex and desperately difficult problems. But literature, taught with comprehension, with verve, with free, untrammelled discussion, has a very particular, a very important contribution to make in this realm of human understanding. The foreign literatures, so different in many ways from our own, offer the illumination of contrast. The more intensive reading which they at first require may bring rich rewards in deeper comprehension. Our rapidly expanding means of intercommunication have brought us new dangers of "wars and rumors of wars." They make it more and more imperative to understand one another or perish.

Teachers of literature ought therefore to present literature, our own and that of other nations, not as an esoteric or pleasantly decorative subject, but as one of the most truly "practical" in the curriculum. Such a viewpoint is especially needed in many ways by those who major in science or in other subjects whose prime contribution is not directly in the field of humane values. Literature consists in the vivid representation of humanity itself in all its complexity, its comedy, its tragedy, its wealth of experience in human thought and living. From beginning to end, this should be the chief goal of our work in language and literature. To it, all our courses in one way or another should tend. The major goal of our undergraduate courses should not be the production of linguists, interested in language forms for their own sake, not the training of specialists in literature. Too often language teachers, like those in other fields, have blindly or blandly made this error. They have tried, quite naturally and humanly, to produce others of their own kind, forgetting often the broader meanings of their subject from the point of view of the non-specialist. As a matter of fact, however, language majors also will thrive on the same mode of presentation of the subject as other students. Indeed, under such a program as has here been sketched, there are likely to be more of them anxious to continue on into so vivid and stimulating a field.

In the midst of attacks from various quarters, the best defense of work in language and literature is constant and intelligent effort to improve our

teaching. We, as teachers, should keep always in view our fundamental aims, the *raison d'être* of language work from the standpoint of the student's entire education. Of course, no one can lay claim to the attainment of perfection. How often must the thoughtful and modest teacher feel that the results obtained lag far behind the ideal set up! But is this not a commonplace of all human experience? It is equally true that we rarely arrive at a destination without having it first in view. If the goals we have indicated make great demands upon us, such is the case with any really effective teaching whatever the subject may be. Technique in the narrow sense is important, but there is no substitute for those qualities of personality which alone wield lasting influence. Soundness of method and aim, vividness of presentation, a constant relating of language and literature to life itself, these constitute the real, the only convincing justification, of foreign-language study.

*The Spanish Language and the Historical Spanish Background of the Continent in Connection with Inter-American Relations**

ENRIQUE NARANJO MARTINEZ

Boston, Massachusetts

(*Author's summary.*—Historical background of Spanish in the New World; Spanish in the United States; unity of the Spanish language; future inter-American relations and the teacher of Spanish; two great Colombian philologists; the Pan American Student Union.)

Introduction

AT this distinguished gathering, to which you have done me the honor of inviting me as speaker, I believe the only interest will be to hear the opinions of a South American, of a contemporary exponent of those countries, who, before going on with the subject, wishes to express to you his devotion and appreciation of the work you are doing.

Language is the key of the heart, the bridge of understanding among people and countries, and you, in the course of your noble mission extend this bridge to the North American youth, so that they may know us better, and thus you, more than you yourselves suspect, work toward bringing our countries closer together. As an expression of gratitude I come here to demonstrate my good will; to give you my modest co-operation, and to demonstrate my sympathy as a Spanish American for the work you are doing, for the professors of our language.

My theme will be inter-American relations and their connection with the Spanish language. And in referring to that language, permit me lightly to consider the historical background of Spanish in all of this Continent.

The Discovery of America

The deed of the discovery of America was a genuinely Spanish deed: realized by Spaniards, Spanish boats, and Spanish money.

The enigmatic personality of Colón himself is enveloped in mystery! It is not known where he was born, and even his tomb is unknown! Colón has what no other historical personage has ever had: there are two bodies of Columbus, and fourteen birthplaces! Eleven villages in Italy claim him, one in Corsica, and two in Spain! Some Spaniards believe him from Extremadura, the rest from Galicia.

I am one of those who believes Columbus was Spanish. The surname of Colón is common in Spain. In Colombia, my country, I knew Father Mateo Colón, an eloquent religious orator, and at present the Bishop of Toledo.

* Read in Spanish at the annual meeting of the New England Modern Language Association in Boston, May 14, 1938.

Colón always called himself Cristobal Colón, and not Cristoforo Colombo, as the Italians call him.

In Genoa, there have been found notarial deeds which speak of a Domenico Colombo, tavern keeper and carder of wool, poor and a spendthrift, with three sons, Cristoforo, Bartolome, and Diego, the names of the Admiral's three brothers, but this proves nothing.

This Cristoforo Colombo, Genoese, tavern keeper and merchant in wools when about twenty years old, could not have been the navigator. At that age, the Spanish Colón had been navigating the world for many years. He himself declared in his letters to the Spanish monarchs that he had been at sea since he was fourteen years old, and that he had been navigating ever since. Therefore, he could not be the Genoese wool carder. The inn keeper who in 1473 appears in Genoese records is much younger than that Colón, already mature, who in 1492 discovered America.

Many say that Colón's mother was Jewish and his father gallego, that Pontevedra was the real birthplace of Colón, and they have found slabs with the name of Cristobal Colón on them, possibly one of the ancestors of the navigator.

The possible mystery of his origin can be explained in three ways: (1) That his first son was going to marry the daughter of the Duke of Alba, one of the Spanish *grandees*, and Colón wished to hide his plebeian origin; (2) that before appearing in Spain he had been a pirate and slave runner; (3) the possibility of his being half Jewish, at the time when Jews were being expelled from Spain.

Another circumstance which might well be held in account in the discussion of the Italian origin of Columbus, is that there is no document in existence written by Colón in the Italian language. And in his writings, whenever he wished to underline an idea by using a familiar foreign word, as we all sometimes do, rather than use Italian words, he used Galician expressions.

Naturally, it wouldn't do for the Spanish people to establish absolute proof of the Spanish origin of Columbus, for the bills we would have to pay for the infinite number of statues erected to him so generously by Italian colonies everywhere, would be enormous!

Colón's true origin will very possibly always remain a mystery. The only thing with no shadow of a doubt is that the great deed of the discovery of the new world was genuinely Spanish, with Spanish funds, Spanish men, and Spanish boats!

And therefore we of Spanish origin living in Boston do not resign ourselves to the idea of this great city's having converted the commemoration of the discovery of America, the twelfth of October, which we Spanish call "The Fiesta of the Race" into an Italian festival. Following the same logic, if Colón's Jewish origin should be proved, the holiday would be converted into a Jewish holiday, because there are so few voters in Boston of Spanish origin.

Colón appears in Spain in 1486. Very little is known about the previous years when he resided in Portugal. Before his arrival to the Lusitanian country, nothing is known. If he had been in Genoa following his father's work, he would not have been a sailor, a profession which in those days was not learned in naval academies such as exist today, but in long and hard years of struggles with the sea. Everything, therefore, is contradictory in the life of this great man.

Now, for the satisfaction of some of my listeners of Irish and English extraction, I will say that among the crews of Colón's boats there was an Irishman and an Englishman, whose names I can furnish to those who may be interested, two of those drinking scalwags who are left in port.

The idea that Colón's crews were made up of jailbirds, which I have found a great deal in my readings in this country, is to be discarded completely, for great works like the discovery of America are not realized with people who are forced to do it. The discovery of America was made by honest seamen, and among them various relatives of the Pinzons, who in the opinion of many, were the real heroes of the undertaking.

The Departure

Colón stayed at the Convent of the Rabida for a long time, enjoying the hospitality of Fray Juan Perez de Marchena and trying to go ahead with his plans. He was an unknown, who did not inspire confidence in the crude mariners of those ports; he could not recruit his crew, and he was advised to await the return of the oldest Pinzon, a man very expert on matters of the sea.

The Pinzon family was a navigating family, of great prestige. Martin Alonso was the most well-off of them all. It was he who made "poner mesa" in the Port of Palos, upon leaving church, that is, set up a recruiting station outside of the church, as they used to do in those days. When he, his brother and various of his relatives enrolled in the undertaking, it was very easy to complete the necessary crew.

Martin Alonso selected the ships, discarding two that Colón had selected, and made up the crews. For himself, he took the *Pinta*. The master and pilot were relatives of his.

Vincente Yanez Pinzon, his brother, took command of *La Niña* and Colón had the *Santa Maria*, the largest of the three, and which, from its appearance and comfort, corresponded more to his rank of Admiral. With Colón went Juan de la Cosa, best cartographer of his time, later famous in the exploration and further discoveries in America, and who taught map making to the Florentine, Amerigo Vespuccio.

On the eve of the departure, the second of August, traditional date of the Virgin of the Rabida, the greater part of the crew went to the convent to hear mass, confess, and go to communion, something unusual in jailbirds. On the following day, when everything was ready, provisions in the

hold, men in their places, amidst the creak of the ropes, was heard the solemn voice of "*In The Name of God . . . Cast Off.*" The women, on their knees, cried, and Father Juan Perez cut the air with a cross. And so with that cry, invoking the name of God and among the tears of pity, love and fear, for the men who went, that little handful of Spaniards was launched on the conquest of the unknown!

Centuries have passed. Little effort of imagination is required to reconstruct the scene of that solemn hour. And as always, the people of Spanish blood have continued its mixture of tears, heroism, and religious fervor.

The Discovery and Return

The *Pinta*, which was the best sail, under the command of Martin Alonzo Pinzon, was at the head—"a la descubierta." It was followed by *La Niña*, and in last place came Colón with the *Santa Maria*. Therefore it was the Pinzon who were blazing the trail.

The trip was long, and the sea was not hostile. The crew became restive, but they loved the Pinzons; they had faith in them. The crew of the *Santa Maria* doubted Colón and Colón showed himself reserved and hard.

Finally one night, from the *Pinta*, at two in the morning, the sailor Rodrigo Bermejo cried "*Land!*" This Bermejo was born in Triana, a suburb of Seville, and therefore, as was the custom then, some of them called him Rodrigo de Triana, and it is said that Colón never gave this mariner, whose name was made immortal, the recompense offered to the first to sight land.

The mutiny of the crew and attempts against the life of Colón are legends I have seen repeatedly in texts, and which had as their origin the visionary notations of Colón and his reticent character, which kept him aloof from the crew, good sailors from Palos, from Moguer and some Basques and Galicians.

Before returning to Spain, Colón lost the *Santa Maria*, proving thus that he was not as good a navigator as the Pinzons. The Admiral went on board the *Niña* and with the wood from the *Santa Maria*, he had constructed a fort in which he left part of his crew, and no one ever heard of those unfortunates again.

During the return to Spain, the sea was furious. The *Niña* arrived with Colón at Portugal, in very bad condition. Martin Alonzo Pinzon arrived in the *Pinta* at the north of Spain. Colón was thought lost. From there Pinzon returned at the port of Palos, without touching Portugal.

Martin Alonzo Pinzon returned to the port of departure broken by the hardships he had suffered. His companions took him on their shoulders and he died very near the priests of the monastery of the Rabida, with whom he used to talk of the sea. His verbal contract with Colón was never known; he did not harvest the glory of his triumph.

Colón went to Seville and from there marched in triumph to Barcelona, where the Court was. Vicente Yanez Pinzon and all of the sailors of Palos remained in the Andalusian port, orphans because of the death of their chief!

Colón made more trips to America, harvested also the ingratitude of men. His end was sad, and instead of the continent discovered by him bearing his name, it bears the name of a Florentine map-maker, Amerigo Vesputio, but Colombia, my native country, salves in part this injustice, for our Republic carries the name of the Great Admiral.

The Conquest

And by way of the sea, those adventurous and bold heroes of the Spanish race fare forth. In less than fifty years they cross the continent in all directions; nothing can hold them back—death, nor hunger, nor illness, nor jungles, nor fighting among themselves.

Speaking of the Spanish Conquerors the French writer, Jules Mancini, says in a book lauded by the French Academy:

The Spanish conquerors are the climax without parallel of human energy. No poem can sing them due excellence, no description can paint their heroism. It is necessary to know the high mountains, the infinite deserts, the exuberant forests, and the deadly climates of that world that is colossal, to understand from the "formidable obstacles of today, what the conquerors of those days did."

They had souls of iron like their armor. Neither misery, weariness, nor the death that continually menaced them could dampen the ardor of the conquerors. Sustained by fanaticism, cupidity, and valor which that epoch, represented by those men, had brought to a peak, the Spaniards of the fifteenth and sixteenth centuries implanted in the conquest of America the stamp of their virtues and their vices.

Much is said, especially in the textbooks of the Saxon countries, about the cruelty of the Spanish conquerors. All races have been and continue being cruel to conquered peoples; this has not been an exclusive defect of the Spanish people, who in another sense have been much more generous with the countries they have subdued, for they have given them their blood, their language, their religion, their customs and their romantic, generous and haughty spirit. Many authors are beginning to absolve us from this monopoly of cruelty to the Indians, and I say absolve us, because I am proud to count among my ancestors men of the conquest.

Professor Champan, head of the department of history in the University of California, in his *Colonial Hispanic America*, does not believe, for example, in that monopoly of cruelty to the Indians, who still exist, pure or mixed with our race, in our countries, while in Saxon America they were totally driven out of their lands or exterminated, while those who still remain live in reservations. With reason, then, the English writer, Cunningham-Graham, said on one occasion: "Where the Spaniard went, the Indian

wears pants!" And a mystic poet, of the English tongue, the sweet Tagore, in a lecture he gave in this city of Boston many years ago, said, referring to the English colonization of this country: "They have crossed the country with railroads; they have constructed good docks and have introduced great agricultural implements. With that they have scratched our soil, but they have not touched the heart of our people!" How different, say I, what has happened in the countries in which our Spanish race has penetrated!

That legend of Spanish cruelty has existed by virtue of the race itself, by the Spanish who, like Father de Las Casas, came to the defense of the Indian and obtained protective laws, which, with their motives, have been caught up by history.

First Explorers of the United States

In the United States the Spanish tradition is deeper than appears at first sight. We have several very singular facts. The first is that it was the Spanish who first crossed this enormous extension of what today is this great democracy, and the second is that the two oldest cities of the United States were founded by the Spanish. Therefore, it was the Spaniards who first brought European tradition and culture to this great Republic. In fact, one hundred years after the discovery of America, only two settlements existed in this country, St. Augustine, Florida, and the other in Santa Fé, New Mexico. Only in 1607 did the English found a small settlement in Virginia, followed by another in Massachusetts in 1620. The Dutch had established a trading post in Manhattan before 1614.

It was Ponce de Leon who arrived in Florida in 1513, a country he abandoned, made hostile by the Indians, and returned to Puerto Rico in 1521 to establish a colony of which he would be Governor. Wounded by a poisoned arrow, he returned to Havana, and died there. At that time, Balboa discovered the Pacific, another ocean in which the United States has great national pride and great interests. Ponce de Leon, in 1511, had founded San Juan de Puerto Rico. The Spanish King had appointed him Governor of that Island, and feeling old and sickly, he had the urge to search for the fountain of youth, which we all still look for even today.

Hernando de Soto was another Spaniard famous in the conquest of Peru, and when he returned to Spain he was made Governor of Cuba by the King, with definite permission to conquer Florida.

He disembarked there in 1539 with 500 men. He went north as far as what is today Georgia. He did not find gold. After much tramping and passing through great difficulties, in 1541, he arrived at the Mississippi, near where Memphis is today. He and his men crossed the River, in boats made by them, wandered along the western bank, until Soto died of fever. His companions hid his death from the Indians and buried his body in the turbulent waters of the river. They went down the Mississippi and some of them arrived at the settlements in Mexico, that had been conquered by

Cortes in 1519. De Soto covered what is today Florida, Georgia, Alabama, Mississippi, and various other states.

In 1519, another Spaniard, Pineda, entered the River through the Gulf of Mexico. Other Spaniards, in the same year, such as Narvaez, Cabeza de Vaca, had crossed the Mississippi.

In 1539, Francisco Vasquez de Coronado left Mexico for the North, in search of cities he had heard about, and went as far as Colorado, where the Spaniards saw American buffalo for the first time. They then discovered the Grand Canyon of Colorado.

In 1565, Pedro Menendez de Aviles founded St. Augustine, Florida, the oldest city in the United States, and another party of Spaniards founded Santa Fé, in 1605, the second oldest city in this country.

It would take too long to talk about the settling of California, where old families of Spanish origin still preserve with pride the tradition of their ancestors, but with all this, not enough of the tribute due is paid to the Spanish explorer and conqueror.

In California and Florida what is preserved, it seems to me, is a matter of advertising, with a commercial purpose. A certain amount of publicity is now given to the Missions, to the "Caballeros" and the picturesque Spaniard, in order to bring tourists and exploit it for business. As homage to the Spanish explorers and conquerors I have noted only two manifestations: the name of an automobile, called the De Soto, and the beautiful bronze door in relief at the National Capitol in Washington. I had never heard or read about that beautiful work of art, one of the finest I have seen in this country, and in going through it my surprise at its beauty was great. The silence explains itself: there in the reliefs are some Spanish heroes of the conquest, such as Balboa, Pizarro, Cortes, and those names do not greatly interest the people of this country. But they will interest them, because things change, and above all, it is up to the Spanish teachers to promote interest in the history of the Spanish heroes, of our literature. Thus their work will be more complete, and there will be greater stimulus to our language.

The Nordic Navigators

This lack of interest in the deeds of the Spanish conquerors may be due to jealousy or to the influence of hereditary Nordic sentiment. Note, for example, in the textbooks of this country, in the popular encyclopedias, the space that is given to the supposed discovery of America by the *Norsemen*, that is, the Nordics, the inhabitants of Norway, Sweden, Denmark, whom they call "the ablest and most daring navigators of the world." I recognize that the Swedes and the Norwegians are great seamen, as are the English, but I want to be told what the great discoveries of those races are.

It seems to me that greatest geographical discoveries have been the work of Latins, better I should say the Iberians, that is, Spanish and

Portuguese navigators. Bartolome Diaz discovered the Cape of Good Hope in 1487. Vasco de Gama found the road to India in 1498. Magallanes and Sebastian del Cano sailed around the world, for the first time, in 1519-1522; 270 men left in five boats, and 31 men returned to Spain in only one boat. Fifty years later the terrible pirate Drake followed the way of Magallanes. Long before, in 1253-1322, Marco Polo, an Italian, made his fantastic trip to China.

And what remains to us Spaniards and Latins of all those admirable discoveries? Nothing! The more practical Saxon, who has always followed, is the one who has taken the benefits, and we even have hard work getting them to recognize the merit of the initial deed. And it is up to the Spanish professor, with the study of our language, to awaken interest in these pertinent historical matters of our race!

Finally, they even want to take the name America away from us, for here, when speaking of the United States, they say *America*, and for this reason many times I am in doubt as to what is meant, that is, if they are talking of all us Americans, for I am an American, of the South, or only of the United States. And because of this linguistic discrepancy, the Monroe Doctrine, the famous doctrine, has lent itself to so many controversies, for when they say "America for the Americans," we are in doubt as to whether they mean America for the Yankees or for all of us, the children of the Continent. And in this the Spanish professor should also intervene, for all this is a question of language, perhaps with political concomitants.

The Three Americas

Our geographical concept of America is of three Americas: that of the North, Central, and South. In the North, we include Mexico and Canada. And those three Americas, politically and racially have been divided into two: Spanish America and Saxon America. The two have lived, up to a very few years ago, entirely apart one from the other, the one looking to the South disdainfully, and the other looking toward the North with little confidence.

Fortunately, the European war, which confirms a Spanish adage which says: "No hay mal que por bien no venga," (There is no bad from which no good comes), brought us together, placed us face to face, pushed by necessity. Another Spanish adage fits in here which says: "El amor y el interés comen juntos en un plato; el amor pica por horas y el interés cada rato." (Love and interest eat together from one plate; love once in a while and interest constantly.)

With the European markets closed, there were no customers for the South Americans other than the United States, and for the latter, there was no other source for the needed raw materials than the South American countries. It was discovered that there was "business" on a scale not suspected before, and we shook hands, we appreciate each other more, and

together we have seen the advantage of understanding each other better.

However, there remained the fear of the "Colossus of the North," the embrace of the bear, as we say in Spanish. But the colossus is governed now by other principles and also convinced that conquest of land today is not worth much, and that it is good will with which markets and friends can be won.

And in the meantime, European problems are more acute and more grave. Everything seems to indicate that it is necessary to use good sense and understand and accept that in this Continent of Colón we must develop better relations and constitute a family that understands in better and more sincere terms.

Undoubtedly the previous governments of this country, who hurt the feelings of the Latin American, did not see into the future. Today, fortunately, it seems that the United States is reconquering the place that because of its proximity, power, resources, etc., rightfully belongs to it among the nations of this Hemisphere.

At first we followed the example of this country, thrusting off the colonial yoke, and then copying the Constitution of the United States. We even called this country "The Model Republic," but then, when the Panama incident and others took place, it did not seem a good model to us, and we continued looking toward Europe. France was our spiritual mother and England and Germany were our special providers.

And to complete this labor it is necessary to teach Spanish together with a little of our history and geography. And in order to understand better our history and geography, it is necessary that the instructor know our development and our difficulties.

In the North, the Saxon colonist did not find any Indian civilization. The Indians here were nomads, and disappeared before the advance of the whites without leaving any vestiges of agriculture or cities. Thus the Saxon colonies here could go filling up the Continent from sea to sea, in the manner of the white, organizing a culture of their own; in the South, the white Spaniard found a more advanced culture among the Indians, which has not disappeared, and has mixed with the Spanish, leaving its influence felt.

And therefore, the process of our democracies has been painful, with civil wars, dictators; but experience has shown in the last few years that dictatorial governments are emergency governments, and while in South America they are tending to disappear, in Europe they are coming into style.

The Spanish Language in America

In this very great work of inter-American relations, in this work which is intimately linked with the future of the United States as well as of our countries, the Spanish professor in this country plays a rôle the importance of which he himself has not yet suspected.

In the many years that I have lived here, I have observed, in the time that my work and activities permitted, the process of teaching the Spanish language. Many teachers did not understand that from the start the teaching of Spanish was for practical ends, and took the teaching of the language in a romantic form. In fact, seduced by the glorious tradition of Spanish literature, Spanish art, their interesting cities, they took a definitely peninsular view of the subject. The pronunciation of the Castilian C and Z was the stumbling block in the teaching of the language, for that pronunciation, undoubtedly most perfect, is not used generally even in Spain itself.

And this did not bother the Spanish Americans, who with pride call Spain the Mother Country, but we are displeased with the attitude of complete indifference toward what is ours. Castilian is one and indivisible. The well-educated man in Spain as in Spanish America speaks correct Spanish and writes grammatically. Among us Colombians, as I imagine it is everywhere, the art of speaking one's own language well is simply a question of good training.

Two Great Colombian Humanists

In Colombia, perhaps more than in any other Spanish American country they have specialized in the profound study of the Spanish language. Colombia has produced men who cannot be ignored by anyone interested in the study of Castilian. Rufino J. Cuervo, of Bogotá, is considered the greatest philologist of the Spanish language in the past century.

His *Diccionario de Construcción y Regimen del Habla Española* (Dictionary of the Construction and Regimentation of the Spanish language) is qualified by the critics of the Peninsula as the greatest monument of study of our language. It has been said that Cuervo's dictionary is so unique, that no other language, outside of Castilian, possesses one.

The *Apuntaciones Críticas* (Critical Notes) by Señor Cuervo is, one critic has said, the most perfect and useful book ever inspired by the science of language. Cuervo, admired by the scholars and philologists of the Peninsula and Spanish America, is unknown here by the majority of those interested in the study of the Spanish language. I recommend these so erudite, so admirable and profound works to all who wish to penetrate into the interesting mysteries of the language. His book, *El Castellano en América* (The Castilian in America), will be of extreme interest for those who dedicate themselves to this study.

Cuervo, in collaboration with Miguel Antonio Caro, wrote the best Latin grammar that has been published in the Spanish language, according to the Royal Academy of Madrid. He was commentator on Bello's grammar, another Spanish American famous in these studies.

Caro is considered the best translator of Virgil in our language. With reference to him and to Menendez Pelayo, Spain's glory, another erudite

Colombian, still alive, Dr. Antonio Gomez Restrepo, said the following: Caro and Menendez Pelayo! Here you have two of the last representatives of the grandeur of Spain. They, in this decadent epoch, recall the vitality that in other times produced superior beings, who left their names linked with memorable works.

For many professors of the Spanish language here, it will be interesting to read "*Del uso en relaciones con el lenguaje*" by Dr. Caro, who was also interested in politics and became President of Colombia. I have read some of the works of Caro and Cuervo, very high for me, and I must confess that their erudition and profundity are great!

The language is like a tree that changes its foliage, but keeps its form. It is like the course of a river, which enriches its tributaries. Thus Spanish continues to receive the contingent of new vocabulary, of American words consecrated by use, and Spanish Americans, as the Colombian Silva and the Central American Dario, revolutionized the Spanish meter and initiated in poetry the so-called modernism.

On the other hand, in Spanish America it happens, curiously, that in some sections where people have lived in relative seclusion, in the mountains, they have kept words, idioms and grammatical forms that came with the days of the Conquerors and Colonial times, and which are no longer used on the Peninsula. And for this reason, Puritans of the language who do not go into those questions very deeply, consider that badly spoken Spanish, but it turns out that it is only very chaste Spanish, with an antique flavor, unknown to them.

Cuervo says that languages are always in the process of transformation, and vary according to epochs and regions. Naturally, we only observe the changes when we read old authors and editions, but the form, the unity of the language, will in the future be conserved more easily by the constant contact that the radio and airplane have brought to people today. Languages could not fall into disuse now through the isolation of sections, as happened with Latin in the downfall of the Roman Empire.

As for the unity of the Spanish language, both the Peninsulars and the Spanish Americans have tried to conserve it, and in this respect Colombia was the first nation to establish an Academy of the Language corresponding to the one in Madrid, whose authority is considered supreme in matters of the language. Such corresponding Academies exist in almost all of the Spanish American Republics and I don't believe English has the benefit of a similar organization.

Through its extent and influence, the Spanish language is the second in the civilized world, that spoken by more countries and which, after English, has a right to a pretension of universalism.

Therefore, keeping in mind considerations of an historic, political, cultural and commercial order, the teaching of Spanish in the United States is an absolute necessity, and therefore, our professors of this language should redouble their enthusiasm and efforts, looking at Spain as the

cradle of Hispanic culture, and also looking to our countries, situated to the south of this country, as the countries of the future and with interests in common with the United States.

A Pan-American Student Bureau

And following these ideas, as something which will fit admirably into the well-understood Pan-Americanism, I presented the project of a Spanish American Student Bureau, to attract to this section large contingents of students from those countries, those who formerly went to Europe, and who today also go to many other sections of this country.

My project was lauded by Governors, by the Presidents of Harvard and the Massachusetts Institute of Technology, was approved by the Association of Colleges of New England, whose Secretary, Dr. Miller, is present here, but this project has not gone forward. I now see that in Congress in Washington a bill has been presented for a very ample program in this matter, that is, to bring students here and take those from here to Spanish American countries.

I can say that with my project I visualized these matters before anyone else, but nothing has been done. The "pioneer" spirit of New England should be made manifest, and should prove that it is not asleep.

Boston, signorial city, a city of cultured traditions, should be converted into the Salamanca of the American Continent, of the New World. It has the tradition and it has the means, and it lacks only a little well-organized intelligent action. And Boston for me is New England. And in all these programs, in the development of good Pan-Americanism, the Spanish professor is a very important factor. To them our esteem and sympathy! Their knowledge of our language, and their effort to diffuse it in this great country, makes us look upon them as members of the Spanish family!

Italian Literature in 1938¹

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WITHIN the past two years Italy lost two of its major writers, Luigi Pirandello and Gabriele D'Annunzio. Both international figures, D'Annunzio's star sparkled around the turn of the century, whereas Pirandello's heyday held sway rather in the past decade. It may be recalled that up to the time of his comparative retirement, Gabriele D'Annunzio dominated the field of European literature, in poetry, the theatre, and the novel. An artist of varied and stormy activities, he seems to be a synthetic product, all of his creations, having at one time or another fallen under the influence or imitation of European masters. Early in his career he fell under the spell of Carducci, a period in D'Annunzio's creation which may be called pagan. *Canto Novo* (1882) representing this pagan worship, is none other than a Carduccian invective against the church, the archfoe (Carducci's theory) of the artistic and national development of the State. More specifically, *Canto Novo*, among D'Annunzio's inceptive poetry, represented the glorification of Paganism, the exultation of the flesh and love. *Intermezzo di Rime* (1883) comes also under this early worship of the pagan spirit, except that here D'Annunzio discarded all sense of limitation and propriety, and held life justifiable only in so far as it sought pleasure anywhere and everywhere. Next he turned to the national spirit in his *Odi Navali* (1892), and it may be said that from this moment on the celebrated poet looked beyond Italian horizons for his inspirations. He submerged himself in the study and examination of European literatures and doctrines, from Marx to Nietzsche, from Schopenhauer to Dostoevsky. It was under this varied cosmopolitan influence that he composed the novels, *Triumph of Death* (1894), *Vergini delle rocce* (1896) and *Il Fuoco* (1900). During this period, his theatre too, came under the Nordic spell and French Realism. One tragedy, however, stands out as a transcendental masterpiece: *La figlia di Iorio* (1904); detached from any influence or school of thought, it is a powerful and inspirational pastoral drama of his native Abruzzi.

Whatever may be said of D'Annunzio's literary fickleness, of his lack of profound convictions, his works had, nevertheless, enough substance to make him a powerful international figure. Whatever objection there may be to his imitative vein, his works cannot be condemned for lack of impassioned inspiration. One may condemn his literary virtuosity; still, out of it came forth innumerable pages of intense moments and beauty. He may be called a "great epico-erotic" poet. His prose is frequently a vehicle for his personal conceit. Call him, if one must, a personalist of insane pro-

¹ See *New International Year Book*, New York, 1939.

portions, call him an incorrigible egotist, and yet, after discounting all objections to his person, he still emerges great enough as a man and artist to draw Italian literature from its regional lethargy and project it on the European panorama.²

Fiction.—*Il mulino del Po* (*The Mill on the Po*, Fratelli Treves, Milan), a novel on broad canvas and large strokes was contributed by Riccardo Bacchelli. The author himself has labeled it an historical novel (*romanzo storico*), covering principally the period of 1812–40. The introductory chapter is projected on Russian soil, of Napoleon's disastrous campaign. More specifically, the novel deals with the emperor's Italian corps of thirty-thousand men, the crossing of the Vop, and the ultimate survival of but two-thousand of these Italians. It was in this frigid and melancholy scene that the protagonist of the novel, Lazzaro Scacerni, saved his life by wading the icy waters of the Vop, and after numerous vicissitudes made his way back to Italy and to his native Ferrara. Nor were his tribulations over, once back on the Po. We see him grapple with turbulent and frightful episodes in his struggle for existence. Through all this he preserved a certain personal decorum. Essentially he was a moral and upright man, and if he erred, under dire and inevitable circumstances, sympathy is with him. The novel may never survive as one of historical utility; rather, it draws its chief merits from its literary constituents. Riccardo Bacchelli has told here a powerful story, and in Lazzaro Scacerni, he has delineated a powerful characterization. This author cannot be accused, as have often been his Italian confrères, of not knowing how to tell a story. Here are 530 pages that never lose tempo; they constitute the flesh and bone, as it were, for a novel with strong architectonic structure. And, if any adverse criticism is to be advanced, it would be in the nature of objection to over-intensity at the expense of repose and serenity.

Noemi Carelli turned to Russia also as a motif for her novel, *Borea* (Fratelli Treves, Milan). The sub-title to the book, *Gente italiana a Pietroburgo*, is misleading, inasmuch as one may expect an historical novel about the rôle that Italians played in the Russian Empire. In point of fact, how-

² In this connection, it would be befitting to record a list of the dead poet's most important works: *Primo vere*, poems (1879); *Canto novo*, poems (1882); *Terra Vergine*, prose (1882); *Intermezzo di rime* (1883); *Il piacere*, novel (1889); *Elegie romane* (1892); *Giovanni Episcopo*, novel (1892); *L'innocente*, novel (1892); *Odi navali* (1892); *Il Trionfo della morte*, novel (1894); *Le vergini delle rocce*, novel (1896); *La città morta*, drama (1898); *Sogno di un tramonto d'autunno*, tragedy in verse (1898); *La Gioconda*, tragedy (1899); *Il fuoco*, novel (1900); *Francesca da Rimini*, tragedy (1902); *La figlia di Iorio*, pastoral tragedy (1904); *La fiaccola sotto il moggio*, tragedy (1905); *La nave*, tragedy (1908); *Fedra*, tragedy (1909); *Forse che sì, forse che no*, novel (1910); *Le martyre de St. Sébastien, mystère* (composed originally in French, 1911); *Contemplazioni della morte*, prose (1912); *La Pisanella*, drama in French (1913); *Le faville nel maglio*, prose (1911–1914); *La beffa di Buccari*, prose (1918); *Italia o morte; Italia e vita*, (1919–1920). For this and a more complete bibliography see Camillo Pellizzi, *Le lettere italiane del nostro secolo*.

ever, the novel deals only with the family of an Italian singing teacher at St. Petersburg, in that uneasy period of Russian Czarism upwards of 1880. The novel actually has a thesis: the futility of tyranny, as likewise the futility of radicalism or the revolutionary spirit. This novel *à thèse*, if it is to be qualified, shows distaste for wanton despotism and disapproval of communism such as arose from the late Czarist rule. Putting aside the political themes of the novel, one finds, on the other hand, that the artistic and esthetic values are on the negligible side. One human quality, however, that may have any claim to a poetic and artistic moment stands out: a sympathetic treatment of the young revolutionary students, Lenin, among others. As for other materials that make up the formula of a strong novel, it can be said without reserve that they fall short of any sort of goal. The novel lacks two elements, in short, necessary for universal appeal, namely, story mood and powerful characterization. Analyzing the hero, Valerio Landi, one observes that, for all his intelligence and idealistic aspirations, he never emerges beyond his status as a sympathetic student. The novel, considered from these multiple shortcomings, is destined for quick oblivion.

Ain Zara Magno,³ another woman writer, also chose a foreign background for her novel, *Passioni* (Fratelli Treves, Milan). South America this time is the locale of a politico-sociological novel in which are brought to play opposing forces of communism and nationalism. This pair of women writers must be credited with the courage of tackling our present-day, almost unsolvable problem of governments—a problem, which, if as old as the hills, is drawing, none the less, a sharp and poignant line of contention between liberalism and nationalism. Laudable and serious as those political preoccupations may be, neither woman possesses the genius necessary to create and expound political beliefs convincing enough for a sociological novel of sturdy proportions. In *L'uomo è forte* (Bompiani), the Calabrese author, Corrado Alvaro, put out a novel much discussed and reviewed in Italy and elsewhere. A serious writer, Alvaro never loses sight of a sense of morality which should motivate, according to his credo, the actions of man. Alvaro, therefore, is intensely preoccupied in defining and orienting human sentiment with its attendant psychological aspects. The keen critic, Attilio Momigliano, has recently called Alvaro's prose transcendental and his treatment of reality approaches something akin to an "ecstatic vision, musical and feverish. His veracity is great, his psychology brief and profound." Corrado Alvaro's production may not be one of quantity, yet it is a pleasure to note that his prose continues the good tradition established by his poetry of several decades ago (*Poesie grigioverdi*, 1917). Virgilio Brocchi who must be classified among writers of more popular fiction, completed his cycle (*Figliuol d'uomo*) in *Il Tramonto delle stelle* (Mondadori, Milan) which constitutes the fourth volume in the series.

³ See *Meridiano di Roma* (1938) for lists and bibliographical notes used herewith.

One travels far in the present volume—from Italy to Spain, from New York to Buenos Aires. Virgilio Brocchi knows what public he has and capitalizes. He always spins a good story. Attesting to the popularity of this writer are reports from the publishers that the four volumes that compose the cycle have sold from forty-five to one-hundred thousand copies each. In point of fact, *Tramonto delle stelle* was the most widely read novel of the past season.

At this moment could be recorded various works. First among them is the literary prize novel (Premio Biella) by Gian Paolo Callegari, a newcomer in the contemporary field. Despite the fact that this is a prize novel, *La terra e il sangue* (Liciano Capelli), must be labeled as of the pseudo-literary variety. It was conceived principally to delight and amuse the public with an extravagant assortment of "love affairs, victories and defeats, heroism and sacrifice." In *Vita amorosa ed eroica di Ugo Foscolo* (Mondadori, Milan), Michele Saponaro wrote a romanticized biography of Foscolo. It may well be styled a novel, inasmuch as the historical and research motives are carefully concealed and integrated in the story. Widely read again were the *Novelle per un anno* of Luigi Pirandello, republished in a de luxe edition by A. Mondadori (Collezione Omnibus). This volume comprising 1354 pages was edited, in the main, by the distinguished Sicilian author, shortly before his death. Lorenzo Ruggi assembled his short stories in *La madonna del gatto nero* (Sonzogna, Milan). Told by an author of good standing and reputation, the stories have exquisite taste, a wealth of Bolognese local color, and are couched in a superb style. Lorenzo Ruggi, who has become a good author by "instinct rather than by elaborate method," bears watching in his future contributions.

Poetry.—The output for the past season may be called enormous. There has always been a tradition and a public in Italy for poetry. And, even if this public is small, it is, none the less, eclectic. It is with regret, then, that this discussion, by reason of space, must necessarily preclude mention of many volumes in last season's output.

Of those to be discussed, first in order comes Angelo Josfa's book of verses, *In cammino* ("La Prora," Milan), which is divided in two parts, *Poesie d'oggi* (1934-37) and *Poesie d'allora* (1924-30). His poetry is characterized by a dominant note of optimism and faith in life. For poetry of a more solemn mood, one can turn to Salvatore Quasimodo's *Poesie* (Edizioni Primi Piani, Milan). This poetry is reminiscent of Jacopone and Rimbaud. In the exposition of the "drama of solitude," the poet finds solace in the world of imagery, in humanity and nature. The Goethe Prize for poetry went to Giuseppe Villaroel for his volume, *Stelle sugli abissi* (Mondadori, Milan). These poems, reëchoing, here and there D'Annunzian and Baudelaireian moods, evoke an atmosphere of "morbid beauty, burning melancholy, and deluded dreams." These few lines of Villareol may

help to illustrate (see *Meridiano di Roma*, May 8, 1938, for this discussion):

Su dai fermenti del fimo germoglia improvviso uno stelo
e sullo stelo, stupito, s'apre all'azzurro un fiore.
Così nel sanguigno groviglio di vene e di muscoli il cuore
soffre, gioisce, spera, spinge i suoi canti al cielo.
Di sotterraneo baratro sgorga abbagliante il fuoco
che sarà rupe e ginestra o vita d'esseri e piante.

Mario Rêfalo falls under the spell of two of today's senior poets, Ugo Betti and Giuseppe Ungaretti. Consequently, *Nostalgia mi porta* (Poeti d'oggi, Asti), if inspired by the aforementioned poets, reveal Rêfalo's individuality and inspiration, qualities which will indubitably manifest themselves more concisely in later compositions. Another poet on the Italian horizon who is making himself felt is Vincenzo Filippone. His volume, *Vigilie* (Chiurazzi) manifests the same sort of approach to the art of poetry and problems of life as Rêfalo's, except that Filippone abandons himself almost fanatically to his poetic inspiration. His poetry is complex and difficult to follow, needing calm and incisive interpretation. Giuseppe Gerini forms the third member of this trio of poets. Older than his two colleagues, his poetry bears the imprint of mellow and benevolent undertones. His could be called the poetry of the fireside, of the family, and of the soil. Following no particular school of thought, his contributions are intimate and sensitive, detached from influences, theories, and formulae. It has been stated in Italy that this trio of poets seem to be destined to formulate a new order of contribution, inasmuch as their older confrères have already crystallized their ideas and perhaps their poetic aspirations.

Theatre.—The season in the theatre is not comparable by far in quantity and quality to that of prose and poetry. The ever-recurrent, so-called crisis of the theatre continued, and by now it may be called perennial. The loss of Pirandello, the dominating figure in the Italian theatre, has only accentuated the apathy, and perhaps, too, slackened the pace in theatrical production. Unless another genius arises on the Italian horizon to replace the indefatigable Sicilian, the Italian theatre, alas, will continue in the present apathy. The world over feels that the varying fortunes and vicissitudes are crippling this genre—a fact which may console the Italian theatre but not help it.

Ettore Bignone completed the translation of the trilogy of Sophocles in *La tragedia di Sofocle*, Volume II. *Edipo Re e Antigone* (Sansoni, Florence) and *Edipo a Colono* were translated by the same author in 1936. A specialized Hellenist, the author has accompanied the volumes with critical essays, both exhaustive and informative. Among the few plays produced last season in Italy, one stood out: Valentino Bonpiani's *Delirio del personaggio*, played at the Teatro delle Arti in Rome. The play pits two personalities against each other. A mother and daughter, if possessing similar maternal instincts and feelings, fall diametrically opposite, however, as

regards psychological perspectives. One may call the play a study in dialectic estrangement, calling to mind the Pirandellian paradox of personality. Silvio D'Amico continued his lucid and discriminating study of the theatre in *Invito al teatro* (Morcelliana, Brescia). It is a "well-informed work, learned, which, while examining the past and studying the present will usher in the future" as regards dramatic theory. Discarding the ephemeral values of a play, the author tries to orient it from the aspect of its "probable durability, its national and cultural import." Another dramatic critic, Renato Simone, assembled his reminiscences of yesterday in his book, *Teatro di Ieri* (Fratelli Treves, Milan). These recollections may well be called essays on the great actors of yesteryear—Duse, Alessandro Moissi, Angelo Musco, Petrolini, among many others. Incidentally there is much critical evaluation on the theatre in this volume, comprising three decades of activities. The book is featured with numerous photographs and an elegant format.

Criticism and varia.—The season was especially fruitful in this department. Almost every branch of civilization and art came in for treatment. Scholarship in Italy today holds its own and is comparable only with the very best being produced throughout the world. Only a lengthy article could treat adequately the season's critical output. Here one shall have to be content with a minimum tabulation of studies.

First in order could be mentioned a history of Italian literature by Alfredo Galletti and Arnaldo Alterocca, *La Letteratura Italiana* (Zanichelli, Bologna). A volume of 603 pages, it constitutes an historico-esthetic version of Italian literature brought to date. Giuseppe Camposanpiero brought out an exhaustive study of Italian poetry, *La poesia italiana contemporanea* (S. A. Casa Editrice Nazionale, Rome-Turin). However sincere and painstaking a study may be on a contemporary subject, it cannot escape a certain amount of dissention and disapproval. For the dilettante and the student of poetry, nevertheless, it offers essays of critical acumen and much information. An anthology of the poetry of 1937 was published by N. Moscardelli, *Le Più Belle Liriche italiane dell'anno 1937* (Modernissima, Rome). The poems are gleaned from journals, literary reviews, and newspapers. The Dantist, Dino Provenzal, edited a new edition of Dante's *Divine Comedy* published in a beautiful edition by A. Mondadori of Milan. The author's purpose in bringing out another edition of this immortal work was to offer the young and the uncultured a popular volume, devoid of exhaustive, critical, and historical annotations. With this end in view, the book should have wide circulation.

Among others, several works on Gabriele D'Annunzio may be recorded now. One, a critical and literary study, *L'arte di Gabriele D'Annunzio* (S.E.I., Turin), by an anti-Crocean critic, Michele Scherillo. Tom Antongini wrote the *Secret Life of Gabriele D'Annunzio* (Mondadori, Milan), a lengthy, amusing, and curious volume. It deals, in the main, with the personal de-

scription and traits of the famous poet, his private life, his aspirations, and his varying fortunes. Over eight hundred pages, the book makes pleasant and anecdotal reading. One need not look elsewhere for a more intimate observance of this super-egotist and tempestuous man of letters. The book, to be sure, was not offered as a literary document or study. However, as a curious document, it should reach a wide public. A study on the life and works of Giacomo Leopardi was prepared by Mario Rizzoli, *Giacomo Leopardi, Uomo e Poeta* (Edizioni Dante Alighieri). It is a humble and sincere study of the poet and thinker, and, as such, it is recommendable to all interested in philosophy. Leopardi's thought deserves more readers among our specialized thinkers. Lastly, and in this connection, comes Sofia Vanni Ravighi's philosophic study of the Thirteenth century thought in France, *L'immortalità dell'anima nei maestri francesi del secolo XIII* (Vita e Pensiero, Milan).

The Why and How of Teaching French to Little Children

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(*Author's summary.*—This article is based on six years' experimental work in a private studio in Philadelphia, and was delivered as a lecture to a class in methods at Teachers College, Columbia University, in October, 1937.)

THERE are many advantages in beginning to teach a child a foreign language at least by the age of seven. Angelo Patri, the noted New York educator, advocates beginning at the age of three, "when a child's language power is in full tide." A young child's facial muscles are not set and it is the period of imitation, thus better pronunciation can be obtained. It is easy for a child to pronounce the French 'u,' if the sound is presented correctly, yet it is practically impossible for adults who begin the language to get this sound. Little children are naturally curious and will tackle anything that is different from the regular routine of everyday life. The older the pupil the more conservative and self-conscious he is.

Then, too, from the point of view of Civilization and International Goodwill, these early years are the impressionistic years. Tiny children of themselves neither love nor hate. Even their mother love is relevant as their affections are drawn toward the person who provides their needs. But respect and other attitudes can be taught and instilled. A foreign language offers a splendid medium for building up a respect for and appreciation of foreign countries.

Let us also consider a few of the aside values derived from the study of a foreign language. A little child is forming habits and subconsciously building character. He will often accept many truths through the medium of a foreign language that he will not accept in his own language. Consider poise and self-confidence. So often children, through unfavorable, unsympathetic home conditions are nervous, shy, and totally lacking in self-confidence. These children acquire a sense of superiority by learning to say things in a foreign language that neither parents nor playmates toward whom they have felt an inferiority complex understand. The child who has been reticent in his native tongue finds, under a skillful teacher, many opportunities for self-expression in the foreign language and this starts the loosening of pent-up inhibitions. Secondly, French is an ideal language for improving the tonal qualities of a child's voice. The sounds are forward, therefore counteract a child's tendency to speak in a guttural voice. Also, children studying the language can be taught valuable lessons in courtesy and graciousness that they will accept and imitate more readily because these traits seem a part of the French than because they are a part of

everyday living. However, eventually these courtesies become habitual and make for culture. Naturally, groups must be kept small so that the individual remains an individual rather than one of a mass. The little tots' French class, if handled skillfully, can be one of the finest, most subtle psychiatric clinics.

How should little children be taught? Naturally the direct method. Begin with a simple greeting and a simple song. In two lessons a class can know "Frère Jacques" thoroughly, and thus, right at the start get the feel of a foreign language. Songs, games, plays, all are part of the program, also phonetics. The teaching of phonetics—sounds, not symbols—is an important part of teaching any language. Many children improve their reading in English through the phonetic drill given in a foreign language. Drills can be made alive through the use of charts and the victrola. But so much depends upon the teacher. The teacher must love the language and love the children, for the children must be kept happy. They must want to learn the language.

What are the possibilities of placing a foreign language in the primary grades in a public school? It could be done. There could be a travelling teacher who organized units in several schools. Children with good Intelligence Quotients could be allowed to take the language. This would give the regular classroom teacher chance to give concentrated drills to the slower pupils of her class without retarding the faster ones. The groups should be kept small, and under skillful teachers who are allowed the maximum of freedom. Co-operation rather than competition should be fostered, hence very little emphasis should be placed on grading. Many leaders may be developed from just such an experiment.

The following is a bibliography of some of the important material used in the studio.

GAMES

1. *Si Nous Dinions*. Chicago: New School of Conversation French. (Good for teaching foods and fostering table conversation).
2. *Loto Enfantin et des Images*. Paris: G. B. & Co. N. K. Atlas. (Excellent for increasing vocabulary).
3. *Loto des Départements de France*. Paris: G. B. & Co.
4. *L'Histoire de France (Loto) en 12 Tableaux*. Paris: Saussine.
5. *Les Littérateurs Célèbres*. Paris: F. Nathan.

CHARTS

Phonetics:

1. Lawrence Wilkins, *Flash Cards for French Pronunciation* (Sounds). New York.
2. *French Pronunciation Charts* (Words), arranged by Coussirat. New York: Globe Book Co.

Charts to increase vocabulary and conversation

1. *L'Hygiène en Action* (6 tableaux) 29×11 inches. Paris: Armand Colin.
2. Perrot et Fau, *34 Leçons de Choses en Image sans Paroles*. Paris: Nathan. Large colored wall charts (20×25 inches) includes things of daily life—baker, butcher, farm, etc.

BOOKS

Dimock, *Monsieur et Madame*. New York: Harper & Brothers, (Good for teaching gender).
 Smallwood, *Petits Contes Faciles*. Baltimore: Williams & Wilkins Co., 1925, (An easy reader).
 Camerlynck, *Pour Les Petits* (Méthode Directe de Français). Paris: Didier, (A first Grammar for little tots).

Littlefield, *My Progress Book in French*, Columbus, Ohio: American Education Press, (A workbook).

Spink, *French Plays for Children*, New York: D. C. Heath & Co.

Lina Roth, *Monsieur le Ceci, Monsieur le Cela*, Théâtre des moins de 10 ans. Paris: Librairie Nathan, 1934.

Carr & Siquot, *36 Danses, Chantées et Mimées Pour les Petits*, Paris: Librairie Nathan, 1935.

Aymard, *Histoire de France en Images*, Paris: Librairie Hachette, (Two or three lines of reading material appear under each colored picture).

Bauer et E. de Saint-Étienne, *Récitations et Lectures Infantines*, Morceaux Choisis Paris: Masson et Cie.

SONGBOOKS

1. Pierné, *Voyez Comme On Danse*. (Chansons de Jeu et Rondes Infantines) Éditeur Adrien Sporck, 16 rue Vignon, Paris.

2. Cru, *Chants Français*. New York: Teachers College.

3. *Sixty Folksongs of France*. Edited by Julien Tiersot. New York: Oliver Ditson Co., (Gives brief history of songs as well as words and music. In both French and English.)

4. Dalcroze. *Six Chansons de Gestes*, Lausanne: Foetish Frères.

5. *Vieilles Chansons et Rondes Pour les Petits Enfants*. Paris: Nourrit et Co.

6. Pierre Amor et E. Bonnamy. *Pour Les Petits* (Chansons d'Enfants) Paris: Editions Ricordi.

7. *40 Noël's Anciens*, Transcrits par Léon Roques. Paris: Durand et Cie.

8. *Noël's Français*, Transcrits par Julien Tiersot. Paris: Vivienne Heugel et Cie.

Literature with Two Unknowns

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WHEN we offer a piece of French literature to an American pupil, we do not realize that a foreign milieu is shown here from the viewpoint of the foreign mentality. This resembles an equation with two unknowns in the field of mathematics. It cannot be solved unless more information is available.

The logical way would be to split the introductory texts into two parts:

- (a) Documents about France and the French, written with the American mentality, and
- (b) Documents about known milieu, written with the French mentality (quid est demonstrandum!).

Once the student is familiar with both, France and the French, and also the French mentality, the final synthesis, using the routine books, would be all the more fruitful.

As to *b*, I should like to recommend the works of André Maurois, e.g., the one that analyses Dickens¹ for the French. The subject is well known with us, and, therefore, only the French mentality is demonstrated in this book. Another very suitable book for this purpose is a recent book on the English,² written in a very French and amusing style. Since the average American is quite familiar with the English character, this booklet, again, will show to him the French way of seeing and thinking. This book is equally valuable for reviews, after the French esprit has been shown otherwise, for the purpose of our reviews is to view a thing again, but from an entirely different angle, so that the final integration eventually leads to a more or less true representation of what is.

¹ André Maurois, *Etudes Anglaises*, Paris, chez Grasset, frs 18,—

² *Idem*, *Conseils à un jeune français partant pour l'Angleterre*, Paris, chez Grasset, frs 9.00.

Discovering and Salvaging Modern Language Risks

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(*Author's summary.*—In the first place, this article points out that pupils of low-linguistic aptitude may be discovered by a study of three factors: the I.Q., the general scholastic average, and the score in a reliable prognosis test. Secondly, it suggests a course of study for these language risks.)

IF one is really concerned with an attempt to adapt the content of the secondary school curriculum to the individual differences of the secondary school population, a sincere effort must be made to discover those learners whose abilities, interests, and aptitudes are such as to assure probable success in the field of modern foreign languages. School administrators are well aware of the wide range of ability in any secondary school group and are reasonably convinced that a modern language should not be made a compulsory study. A modern language is usually an elective subject, but generally in the sense that it may be pursued by anyone who so desires. The elective system has its merits, but it also has its drawbacks when the learner is not properly guided in his choice of the elective. The vital problem is to discover for whom it should be an elective, or putting it in other terms, who should and who should not study a modern foreign language? After this has been ascertained, what shall be done with these language risks who insist upon pursuing the language they have elected? An attempt has been made by the department of Modern Languages of the B.M.C. Durfee High School, Fall River, Massachusetts, to answer these questions.

Before attacking the two problems posited, let us sum up briefly what has already been done in the field of modern foreign language prognosis.

Henmon's *Prognosis Tests in the Modern Foreign Languages* is devoted to summarizing present-day knowledge concerning prediction of achievement in foreign languages by means of intelligence tests, general scholastic ratings in entrance examinations, general scholastic averages, special prognosis or aptitude tests, and previous performance in foreign language study. The general conclusion was reached that while each of the various criteria contributed something of value for prognostication and classification, none of them alone was adequate for individual prediction, nor could any combination of them be found that did not have too large an error for sufficiently accurate individual prognosis. It is to be said, however, that the studies reported in this volume represent the most concerted attack so far made on the problem of prognosis in any subject, and it is to the credit of the modern foreign language group that we can now more reliably predict success or failure in foreign language study than in any subject or group of

subjects. The Symonds Foreign Language Prognosis Tests are considered the best yet assembled.

Starting from the widely accepted thesis that there is considerable similarity in functions involved in language ability and those called into play by a general intelligence test and that there is transfer of grammatical elements common to English and the foreign languages, Symonds selects as members of his battery intelligence tests and tests of English forms and grammar. As another member he includes quick learning tests in Esperanto. Symonds' tests consist of two batteries of four tests each, either of which gives promise of correlating better than .60 with ability in a modern language. In the second try-out of possible prognostic tests, the Iowa Foreign Language Aptitude Test was included with eight others. In the final selection of eight tests, three are modelled after tests in the Iowa Placement Examinations, but are made longer and more objective. It is significant that the tests which have the highest predictive value are those which measure the ability to translate. The Symonds' Foreign Language Prognosis Tests incorporate the best elements in earlier experimentation together with new material of demonstrated predictive value. They should be tried out by teachers and administrators interested in prediction, classification and guidance.

Symonds has given further data for his prognosis tests, showing validity coefficients of .71 based on the correlations between scores in the prognosis tests and scores in achievement tests. Coefficients of this magnitude are rare, and show that the test provides a "very satisfactory and useful prediction." He suggests that as an actual measure of ability to learn a foreign language, it is probable that the relationship is higher than the correlations would indicate. It is my belief that the prognosis tests give an almost perfect measure of *ability to learn* a foreign language, which does not show in the correlations .60 or .70 because so many other factors besides ability enter into final achievement.

It is evident that these prognosis tests are superior to intelligence tests and general scholastic averages and should find wide use in guidance and homogeneous sectioning.

In view of the validity and reliability of the Symonds Foreign Language Prognosis Test, Form A, we administered it to 170 pupils who were taking a foreign language for the first time; that is, these pupils had had no previous foreign language training. We studied the relationship between the final yearly grades, the intelligence quotient, the general scholastic average, and the scores made in the Symonds aptitude test.

The relationship between intelligence quotients and final yearly grades yielded a coefficient of correlation of .273. The relationship between general scholastic averages and final yearly grades showed a correlation of .512. Finally the relationship between the scores in the Symonds test and the

teachers' final yearly grades yielded a Pierson coefficient of correlation of .704.

The implications of these data may be summed up as follows:

1. The Symonds Foreign Language Prognosis Test, Form A, can be used in selecting pupils who in all probability will find the study of a modern language too difficult and unprofitable. Since this test correlates better than .70 with final achievement, it can be safely used in homogeneous grouping and guidance. The judicious use of the test will reduce very materially the mortality in beginning language instruction. Since this study dealt solely with pupils who had had no previous foreign language study, there is ample proof to indicate that it is to the disadvantage of such pupils to be grouped with pupils who have had previous foreign language experience.

2. Most studies have shown that Tests 2 and 3 of the Symonds test have the highest predictive value. This study showed that the relationship between the scores of Test 1 (English inflection) and the final grades yielded a coefficient of correlation of .554—the highest correlation of the four tests. This may have been due to the fact that the final grades may have been based too much on achievement in grammar.

3. The relationship between the intelligence quotients and the final yearly grades yielded a coefficient of correlation of .273 which fully agrees with the findings of Richardson, who says that "success in a modern language seems to be the result, to a considerable degree at least, of special abilities or aptitudes not measured by a general mental test." In other words, there are many pupils with low intelligence quotients who do well in language study. De Sauzé reports, strangely enough, that the highest score in the achievement tests was made by a pupil with an I.Q. of 92.

4. It is interesting to note that the general scholastic average showed a higher correlation than the I.Q. When considering individual cases it would be well to weigh all three factors with due consideration to the reliability and validity of each regarding their predictive value.

5. In view of the democratic bases of our educational institutions, it would be inadvisable to eliminate pupils from the study of a modern foreign language on the basis of cold test results. It is suggested, however, that these less-endowed pupils be grouped together and a flexible "integrated language course" be adapted to them.

Last year we had the opportunity to carry out these suggestions, and we organized a group made up of pupils of low-linguistic aptitude based on the three criteria previously discussed. We worked out a course that would serve as a substitute for the foreign language course (in our case French), with the idea of assisting these language misfits and of offering them, to some extent, an educational unit that they would never have been able to get in a regular language class. The course was, in the main, adapted to the individual interests of the group—these interests being discovered in their

other school subjects, in their extra-curricular activities, and within practical limits, in their outside-of-school pursuits. All the content was presented in the simplest terms and in such a manner as to increase interest and to enrich the learners' experience by building on what elementary interest, general background, and mental capacity were already present. Realia played an important role in this set-up. The course in brief was as follows:

1. A careful study was made of the principal and secondary interests of each pupil by means of a questionnaire.
2. Small groups were organized within the group on the basis of a common main interest.
3. The laboratory or contract plan of instruction was employed. This plan permitted the members of each group to progress at their own rate of speed.
4. The work of each group was so planned that all the groups finished their particular "units of content" about the same time.
5. After the first grouping, other small groups were organized from the same point of view, that is, on the basis of some common secondary interest.
6. Since the consensus of opinion among educators is that ability in English correlates high with probable success in a foreign language, we felt it advisable to include in the course the study of pertinent phases of Franco-English integration which would probably be of vital importance to those pupils who may be recommended to pursue a regular language course, whereas for the others it would serve, at least, as a valuable complement to the study of English. This part of the course was given the group as a whole.

The results that we feel were achieved were:

1. The reduction of mortality in beginning language classes.
2. The acceleration of the progress of the regular language classes by relieving them of these less-endowed pupils—increasing the teacher's efficiency and the pupil's learning.
3. Attainable and worth-while standards of achievement maintained due to the elimination of these pupils.
4. And most important of all—these pupils have been given something of intrinsic value and have found pleasure in studying under conditions and with content conducive to learning.

Ten French "Serving-Men"

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(Author's summary.—Foreign language power may be derived from "pupil-made questions and answers," if these are based on *Understood Text*, controlled by a memorized *Group of Interrogatives* and kept within the limits of the *Language Under Consideration*, without recourse to the *Vocabulary* or *Constructions of English*.)

I had six honest serving-men.
They taught me all I knew.
Their names were "What?" and "Why?" and "When?"
And "How?" and "Where?" and "Who?"

(Adapted.)

KIPLING'S oft-quoted lines show genuine and well-founded gratitude which can be duplicated by any foreign-language teacher or student who will take the trouble to list in a logical order, memorize and use, the interrogative locutions which serve to direct thinking, speaking, and writing in the particular foreign idiom under consideration.

Is it not true that questions and their answers, and answers to unexpressed questions cover practically all communication in any medium? If students of any language can "get the feel" of characteristic questions and answers in that language, their power over that language will develop quite naturally and correctly, for thus their minds will come to play an active, not simply a passive rôle, in the procedure of learning.

Careful study of Interrogatives in general shows that they can be grouped in an easily remembered order:

- A. Those which refer to *Persons*.
- B. Those which refer to *Non-Persons*, that is, to Things, Acts, Facts, Emotions, etc.
- C. Those calling for Location, for a Place-Answer.
- D. Those calling for a Time-Answer.
- E. Those calling for Number or Quantity.
- F. Those calling for Distinguishing Characteristics which are Adjectival in their nature.
- G. Those calling for Distinguishing Characteristics which are Adverbial in their nature.
- H. Those calling for Reasons or Causes of Action.

When applied to a particular language, as to French, for example, it is found that the list of "Serving-Men" is longer than Kipling's, but, even then, far from formidable, as their number is only *ten*. This is particularly fortunate if one wishes to employ gesture in committing them to memory, as they make just two "handfuls."

They can at first be put on charts which may be kept in view while they are being employed in the early stages of the work. But, very soon, they

should be "bound upon the fingers," following the injunction of Solomon in the Book of Proverbs, that is, committed to memory with manual help, so that consideration of the hand aids in their recall. This method frees the student from dependence upon the charts and brings about increased power.

The first "handful":

I. Qui . . . ? (Subject or Object of a verb.)

II. A qui . . . ? De qui . . . ? Avec qui . . . ? etc. (Object of a preposition.)

III. Qu'est-ce qui . . . ? Qu'est-ce que . . . ? Que . . . ? (Subject or Object of a verb.)

IV. A quoi . . . ? De quoi . . . ? Avec quoi . . . ? etc. (Object of a preposition.)

V. Où . . . ?

These fit the hand most effectively if, beginning with the little finger, the *Subjects* are bound upon the palm side and the *Objects* upon the other.

The second "handful":

VI. Quand . . . ?

VII. Combien de . . . ?

VIII. Quel . . . ? Quels . . . ? Quelle . . . ? Quelles . . . ?

IX. Comment . . . ?

X. Pourquoi . . . ?

The "Serving-Men" can be introduced gradually at the very beginning of the presentation of a new language and are particularly helpful if the work is based on carefully controlled pronunciation, taught by a phonetic system evolved to meet the exigencies of time and large classes. In this case the work should be kept "in the oral" until considerable power is developed.

Fortunately, the Qui . . . ? and A qui . . . ? questions are so simple in pronunciation and construction that they can be used by the teacher on the first or second day of work with a class, provided the French text employed is sufficiently simple and presents only a few of the French vowel sounds at a time. Gradually, after all the sounds have been studied, the other interrogatives can be introduced and the whole list committed to memory and used by the pupils.

A good technique to follow is to have pupils read the French text aloud, with a view to discovering statements which can be cut so as to form simple answers to possible questions. These should be expressed in complete sentences. Then the particular question which calls for that answer should be formulated in close accord with the vocabulary and construction of the Text, and the simple answer be given again. All this should be done with close attention to the open book, with as little interference of English as possible. Pupils develop increased power from attention to French as a language disassociated for the time from the mother tongue. They can be made to realize that the best procedure is to go from *French* to *Idea*, to

French question calling for that idea, and then, to a simplified statement of the idea as the *Answer*. Pupils should be lead to understand that to "go out into the English" is to follow a very sure route to errors and failure.

From carefully controlled "Pupil-made Questions and Answers," power can be developed with surprising rapidity, and greater interest on the part of members of the class can be obtained than from many other methods.

When pupils have advanced sufficiently that their oral "Q and A" show accuracy in pronunciation and construction, then they may be allowed to write in class a series of questions and answers based on a portion of the text chosen by the teacher: say two pages facing each other, with no consultation of vocabulary nor turning of leaves. This may be dignified by the name of a "Power Demonstration" instead of "Test." It will result in papers that will give a much better medium for judgment of individual ability and knowledge than would pupil-answers to teacher-made questions. This is of course a very great advantage to the worthy pupil.

There is an immense additional gain to be had from this "Q and A" procedure: it eliminates much of the old drudgery connected with the reading and marking of papers. Under this system they cease to be "deadly dull" as they are likely to be when all the answers have to be at least nearly alike to be correct. Here, the questions and answers may be entirely different and still be correct. And wonder of wonders! the papers become really interesting to the teacher. They give such a definite measure of the pupils' power over the language. The ingenuity displayed in making the text "give up its gold" holds the attention of the teacher. The working of the mind of each pupil and his stage of development can be judged from his "Q and A" in a way not possible when the teacher sets the questions. The clear thinker will have stated and answered simple, direct interrogations, and made evident his grasp of the meaning of what the pages contain. This last advantage is far more the case than when a pupil has been asked to translate selected lines. Discovering for one's self the possibilities of answers in the text and formulating questions to call them forth is a truly active procedure, one which demands considerable mental energy.

Pupil-made "Q and A" are not limited in their appeal and usefulness to immature minds, to be discarded as the students' power develops. On the contrary, they meet both child and adult needs. Through them the individual gains a skill which can be increased and enlarged as long as he lives.

The listed Interrogatives can also be made to apply equally well in French Composition based on original ideas in the mind of a student, young or old, or, on the facts connected with an incident he wishes to relate. The possession of possible questions calling for ten aspects of the subject will help to bring about clearness of thinking and expression.

Thus it may easily be inferred that the ten French "Serving-Men," like their relatives, the famous "Six" of Kipling, are truly "honest" and efficient aids to knowledge and consequent power.

French, German, Spanish, and Italian Service Dictionaries for Students and Teachers

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TOOLS are important to the modern language student. Among his most important tools are dictionaries. Dictionaries may vary so greatly in their effectiveness as tools that a poorly chosen dictionary may mean the difference between excellence and mediocrity in achievement. So many inquiries have come to the writer about dictionaries that he offers the following lists, well knowing that there are differences between individual needs.

It would be easy to multiply these lists many times over. Only fairly recent books have been included, except for certain old standard authoritative works. Besides, since it is largely a question of what books are best for our students, those books were given preference which not only are accurate but which are up to date and give most for the money. Only commendable books are mentioned. The date is indicated if available, also some idea of the contents and size. Excellence in regard to these points is indicated by one asterisk before the title and great excellence by two. Prices are added, but this is, in case of foreign publications especially, sometimes only approximate because of changing markets and currencies. In case of school dictionaries such data as plurals of nouns, irregular verb forms, *sein* or *haben* in German, etc., are given.

Many dictionaries are deceptive as to date of publication; that is, a later date is sometimes substituted for the original date of publication even though no revision has been made. Often also there has been a revision, but of so slight a nature as to be almost negligible. In some cases no date of publication is given. Books bearing no date of publication are listed only if they have good points of price and usability.

The total number of entries in a dictionary is not given except where this was found already calculated. It is not difficult to calculate this number, but at best this yields only a very rough approximation. If the size of type is not average, it is indicated by a note. The number of pages and size of page—if not octavo—or the number of columns are given. In a few cases the dictionaries were not any longer available to the writer, so that the number of pages could not be given.

In order to save printing and space, the following abbreviations are used:

Abbrev.=abbreviations; Col(s)=Column(s), unless otherwise noted the book has two columns; Dict.=dictionary; Ent.=entries; F, G, S, I or Fr, Ger, Sp, It.=French, German, Spanish, or Italian respectively; Geog.=Geographical; Gram.=Grammar; Hist.=Historical; Illus.=illustrated; Irreg.=irregular; nd.=no date; p.=page(s); Pronunc.=pronunciation indicated; Rev.=revision; v.=volume(s); '29=1929; '30=1930, etc.

Appleton—now, Appleton-Century Co. New York City.
 Doubleday—Doubleday, Doran Co. New York City.
 Crofts—F. S. Crofts Co. New York City.
 Dutton—E. P. Dutton Co. New York City.
 Follett—Follett & Wilcox. Chicago, Ill.
 Funk—Funk, Wagnalls Co. New York City.
 Heath—D. C. Heath Co. New York City.
 Holt—H. Holt & Co. New York City
 Laird & Lee—now, Laidlaw Bros. New York City, or 320 E. 21st. Chicago, Ill.
 Macmillan—The Macmillan Co. New York City.
 McKay—D. McKay Co. Philadelphia.
 Scribner—Charles S. Scribner Sons. New York City.

FRENCH

The great French dictionaries are those of the Academy, 8th Ed. '31-'33. A-Pho. (to date). Paris. Hatzfeld et Darmestetter, *Dictionnaire générale française du commencement du XVII^e siècle jusqu'à nos jours*, etc. Paris, 1895-1900. 2 v. about \$5.50. E. Littré, *Dictionnaire de la langue française*, etc. 4 v. with Supplement, \$30. 1873-8. See Littré and Beaujean below:

- Adair, H. N., *Nouveau Lexique. A Dictionary of French of Today*. F-E 780 p.; E-F 760 p. List of French and English proper names. Phonetic Pronunc. Scribner, '32. \$2.50.
- **Augé, *Petit Larousse Illustré* etc. 5800 gravures, 130 tableaux, 120 cartes. Paris, '95. 1664 p. First part is Fr. Dict.; second part is hist. and geog. encyclopedias. Same at Heath's. \$3.
- *Brachet, A., *Dictionnaire étymologique de la langue française*. Hachette. \$1. English translation of same, '88. Oxford Univ. Press. \$1.35.
- **Collection Poucet, *Dictionnaires-Guide de Conversation F-E & E-F*. Also German and other languages, each 700-900 p. 11,000 to 14,000 words, and an *Aperçu of Gram.*, Fem. adj. endings, parts & forms of st. verbs, etc., given. Fine print. 12 mo. 50¢.
- **Cledat, L., *Dictionnaire étymologique de la langue française*. Hachette, '12. 618 p. \$1.
- *Cassell's *Dictionary of French Synonyms*. 207 p. Dodd, '31. \$1.
- **Dictionnaire essentiel de la langue française, suivi d'un lexique historique et géographique, d'un aperçu de grammaire*, etc. par A Zed. Paris, '23. 727 p. Illus. Fine print. 50¢.
- **Cestre & Guibillon, *A Dict. of the Fr-Eng & Eng-Fr Languages*. Appleton Century Co., '32. 610 p. \$1.50.
- **Gamillscheg, *Etymologisches Wörterbuch der französischen Sprache*, etc. Heidelberg, '28. 1136 p. \$10.
- **Heath's *New French & English Dict. (F-E & E-F)*. E. A. Baker. Heath, '32. 582+438 p. Key to Pronunciation. Table of irreg. & defective verbs, of abbrev., of coins, measures, weights. Pronouncing Vocabulary of English Proper Names. \$2.50.
- *Pierce, R. M., *International F-E & E-F Dict.*, Hinds & Noble, N. Y. C. '27. \$5. Pronunc. with aid of Passy & Hempl.
- **Isendahl, W. and Collatz, C. W., *Technisches Wörterbuch in drei Sprachen*. Berlin, '29. 160 p. Fr-Eng-Ger. \$1.75.

- *Lafaye, B., Dictionnaire des synonymes de la langue française. Paris, '03. 1106 p. and supplement, 336 p. \$5.
 Laird & Lee's Vest Pocket E-F & F-E, by Littré-Webster. 290 p. 60,000 Ent. 25¢ & 50¢. Exc. of its kind.
- **Littré, Dictionnaire de la langue française. Abregé du dictionnaire de E. Littré, par A. Beaujean. 12th ed. etc. Paris, '14. 1295 p. With etymologies & Pronounc. About 37 francs.
- **Mansion, Heath's Standard Fr-Eng & Eng-Fr Dict. Vol. 1, '34. 928 p. \$11. The Eng-Fr vol. is still to appear. \$10.
- Pinloche, A., Vocabulaire par l'image de la langue française. 575 p. 6,000 drawings. 193 plates. 55 francs.
- Sommer, E., Petit dictionnaire des synonymes français. Paris. Handled by Doubleday. 60¢.
- Spiers & Surenne's Fr. & Eng. Pronouncing Dictionary etc. Rev. by Quackenbos. 651 p. 1852. Slight revision, '21. Tables of irreg. verbs etc. Appleton. \$6.50.
- Stappers, H., Dictionnaire synoptique d'étymologie française. Paris. \$1.50.
- *Sardou, A. L., Nouveau dictionnaire des synonymes français. Paris, '29. \$1. (See also Tollhausen *sub.* German.)
- **Wartburg, W. von, Französisches Etymologisches Wörterbuch etc. Bonn, '28-'34. Vols. 1 & 3. Not completed. M. 134 for vols. 1 & 3.

GERMAN

The great standard dictionary of the German language is that by the Brothers Grimm in many volumes, 1854 to date, and not yet completed.

A serviceable large dictionary is D. Sanders Handwörterbuch der deutschen Sprache. 3 v. Quarto, 1876 & one vol. supplement, 1885. Berlin. About \$20.

The most comprehensive Ger-Eng Dict. is Muret-Sanders. See below.

Bellows, M., Dict. of German & English. Holt, '05. \$2.50. Introduction to gram., weights, measures, list of geog. names. 42,400 Ent. Plur. of nouns indicated by numbers in preface.

Breul, K., Heath's New G-E Dict. with a Phonetic Key, etc. Rev. by J. H. Lepper & R. Kottenhahn. 813 p. Tables of Abbrev., irreg. verbs, coinage & measures. 48,000 Ent. Heath, '06. \$3.

**Der Sprach-Brockhaus. Leipzig, '35. Richly illus. 762 p. Crofts. \$1.50. 54,000 illus.

Burt's New Practical G-E Dictionary. Burt. Ed. by Eliz. Weir. G-E, \$1; E-G, \$1. 53,000 Ent. n.d. Rules for pronunciation, geog. names, list of strong verbs, *soll* and *haben*.

**Cassell's New Ger-Eng & Eng-Ger Dictionary with Phonetic Key to Pronunciation, etc. K. Breul. Rev. '36. in 2 v. ea. \$2.25. Funk. Same as Heath's Ger-Eng Eng-Ger Dict. by K. Breul. Rev. of 1936 at same price.

**Duden, K., Der Grosse Duden. Rechtschreibung der deutschen Sprache, etc. 11th ed., Vol. 1, '34. 61+669 p. \$1.10. Vol. 2, Stilwörterbuch, \$1.10.

**Der Grosse Duden, Bildwörterbuch der deutschen Spr. etc. Leipzig, '35. \$1.25. 795 p. Profusely illus. to show & explain the most varied objects, technical processes, happenings, etc.

- **Eberhard, J. A., *Synonymisches Handwörterbuch der deutschen Sprache*. 17th ed. (With Eng, It, Russian & French equivalents.) Leipzig, '10, 1201 p. About \$4.
- *Sammlung Göschen, *Tech. Wörterbuch. Maschinen- und Schiffsbau*. Bd. 1, Deut-Eng. Bd. 2, Eng-Deut. 163 & 163 p. 50¢ ea. vol.
- **Hoffmann, P. F. L., *Volkstümliches Wörterbuch der deutschen Synonyme*. 9th ed., '29. 254 p. M. 3.75.
- *Hebert, F. C. & Hirsch, L. *A New G-E Dict. etc.* McKay, G-E, E-G. \$2.50. Rules for pronunc., '24. Plur. of nouns, *haben* or *sein*, list of strong verbs given. 62,000 Ent.
- Hugo's *Pocket Dict.*, McKay, '29. 75¢. G-E & E-G. 1 col. Weights, measures, currencies, geog. names. 11,800 Ent. Plurals of nouns, *soll* or *haben* & strong verbs not given.
- **Heath's *New Ger-Eng & Eng-Ger Dict.*, K. Breul. Rev. 1936. G-E separately. Ea. vol. \$2.25. Same as Cassell's *Ger-Eng & Eng-Ger Dict.* K. Breul of 1936 at same price.
- *Isendahl, W. & Collatz, C. W., *Technisches Taschenwörterbuch in drei Sprachen*. Berlin, '29. Ger-Eng-Fr. 166 p. \$1.75.
- James, Wm., *Dict. of Ger & Eng Language*, '05. G-E & E-G. 3 cols. Proper names. 32,600 Ent. List of st. verbs, plurals of nouns and *sein* or *haben* given. Macmillan. \$2.50.
- Köhler, W., *Encyclop Wtb.* Berlin, Langenscheidt, '12. 1162 p. \$3.75.
- **Kluge, R., *Etymologisches Wörterbuch der deutschen Sprache*. 11th ed., '34. Berlin. M 16. xvi+558 p.
- Laird & Lee's *E-G & G-E Dict.* n.d. 30,000 Ent. 50¢. Contains conversations, letter writer. Laird & Lee.
- **Muret-Sanders, *Encyclopädisches englisch-deutsches & deutsch-englisches Wörterbuch*. Pronunc. 2 v. in 4. Berlin. M 112.
- *The same, *Hand- und Schulausgabe*. (Abridged from the foregoing.) Berlin, '10. 2 v. M 14.85 each vol.
- **Pekrun, R., *Das deutsche Wort. Rechtschreibung u Erklärung des deutschen Wortschatzes sowie der Fremdwörter*. Leipzig, '34. 3 cols. 1151 p. \$1.50.
- **Patterson, A. M., *A Ger-Eng Dict. for Chemists*, '17. Wiley, N. Y. C. 315 p. Small print. Introd. on how to use & how to guess words. Best in its field. \$3.
- **Schlessing-Wehrle, *Deutscher Wortschatz. Ein Hilfs- und Nachschlagebuch sinnverwandter Wörter und Ausdrücke der deutschen Sprache*. Stuttgart, '28. xxx+537 p. M 10.
- **Tollhausen, A., *Dictionnaire technique dans les langues française, allemande, et anglais*. 1877. Rev. '27. Leipzig. Vol. 1, Fr-Ger-Eng, 809 p., with supplement of new words of 197 p. Vol. 2, Eng-Ger-Fr, 837 p., with supplement of 189 p. Vol. 3, Ger-Eng-Fr, 948 p., with supplement of 77 p. \$5 per vol.
- **Wasserzieher, E., *Woher? Ableitendes Wörterbuch der deutschen Sprache*, '25. 245 p. \$1.75.
- **Webel, A., *A Ger-Eng Tech. & Sci. Dict.* Dutton, '30. 887 p. G-E, 3 cols. Tables of atomic weights, abbrev. symbols, botanical names. \$10.50.
- Wershoven, W. F., *Liliput Wörterbuch*, '10. Leipzig. 1 col. Word lists. 11,000 Ent. 35¢. Plurals & *sein* or *haben* not given. List of strong verbs.
- **Wichmann, K., *G-E Dict.* G-E only. 25,000 wds. '25-'30. Plural of nouns, *sein* or *haben*, rules for pronunc., list of strong verbs given. Thrift Press, Ithaca, N. Y. 70¢.

SPANISH

- Academia española, Madrid, Diccionario de la lengua española. Madrid. 15th ed., '25. 1275 p. \$2.20.
- ****Aleman y Bolufer, D. J., Diccionario enciclopédico ilustrado de la lengua española, 2700 p. Barcelona, '19. 90,000 artículos, 6,000 grabados, 2,003 retratos, 38 cuadros, 77 mapas, etc. \$3.
- The same, Nuevo diccionario de la lengua española. Barcelona, '26. With etymologies. \$1.
- ****Augé, C., Pequeño Larousse. Adaptión Española de Toro y Gisbert; 5900 grabados, 200 cuadros, 120 mapas. Paris, Larousse, '12. 1528 p. Sp Dict., in first part, Hist.-Geog.-encyclopedia in second. Am. edition of same at Heath's, \$3.
- Benot y Rodríguez, E., Diccionario de ideas afines—compuesto por una sociedad de literatos. Madrid, '93. 1418 p. \$2.
- ****Callao, Diccionaria manual enciclopédico ilustrado de la lengua castellana, etc. Madrid, '19. 1858 p. Richly illus. A dict. as well as an encyclopedia. About \$2.50.
- ****Cuyás, A., Appleton's New Sp. = Eng & Eng-Sp Dict., Appleton, '22. 585 + 618 p. Lists of E-S & S-E geog. & proper names. List of abbrev. \$5.
- ****Diccionario de la lengua castellano por La Real Academia Española, Madrid, '14. 1080 p. 3 cols. With etymologies. The standard work. \$15.
- D. Irizar y Avilés, Sinónimos. Repertorio des palabras usuales castellanos de sentido analago, semejante o aproximado, '32. 151 p. Barcelona. \$1.
- Junior Classic Sp Dict. S-E & E-S, by Wessely & Girones. N.d. Key to Pronunc., geog., names, table of irreg. verbs. 265 + 215 p. Follett. \$1.
- Laird & Lee's Vest-Pocket Standard E-S & S-E Dict. N.d. Pronunc. similar to other Laird & Lee's Dicts. 50¢.
- *Pages y Hervás, Gran diccionario de la lengua española (de autoridades). 5 v. Barcelona, '31. 250 pesetas.
- *Real Academia Española, Diccionario manual e ilustrado de la lengua española. Madrid, Espasa-Calpe, '27. 2011 p. \$3.50.
- *Salvá-Webster, Eng-Sp & Sp-Eng Dict. 40,000 Ent. N.d. Also contains conversations, letter writer, weights, measures, Geog. & Biog. encyclopedia. 50¢. Laird & Lee.
- Velásquez de la Cadena, A New Pronouncing Dict. of the Span & Eng Languages. Rev. by E. Gray & J. L. Iribas. S-E & E-S, 681 & 166 p. 3 cols. With list of geog. names & abbrev. & synopsis of gram., including irreg. verbs. Appleton, 1885. Rev. '22. \$5.50 ea. vol.; 2 vols. in 1, \$9.

ITALIAN

- ****Accademia della Crusca, Florence, Vocabulario degli accademici della Crusca. 5th ed. Florence, 1863-1923. 13 vols. Not completed.
- *Bracciforti, F., Nouvo Dizionario Italiano-Inglese. Pronunc. Milan, n.d. 958 p. \$1.75.
- Edgren, H., It-Eng Dict. with Pronunciation & Brief Etymologies. 576 & 452 p., It-Eng & Eng-It. With list of Geog. & personal names & irreg. verbs. Holt. \$3.50. '01.
- ****Gray, R. O., Eng-It & It-Eng Pocket Dict., 407 & 472 p. Milan, '20. \$1.50.

- **Hoare, A., *Italian Dict.*, Rev. '25. 906 p. \$14. Cambridge, Eng. The best Ital-Eng Dict.
- **The same. *Short Italian Dict.* Abridged from the foregoing. Same place, '18. Vol. 1, It-Eng, \$3. Vol. 2, Eng-It, '26. Bound together, \$7.50.
- Laird & Lee, *Standard Vest Pocket E-It & It-E Dict.* by P. Padovani, 516 p. Laird & Lee, '09. Abstract of E & of It gram., pronunc., irreg. verbs, moneys, weights, etc. 50¢.
- **Lysle, A., *Eng-It Dict.* Turin, '22. 2000 p. \$3.
- **Melzi, G. B., *Il Nuovissimo Melzi.* Milan, '20. Dict., 860 p. & Encyclopedia, 928 p. Profusely illustrated. The Italian Petit Larousse. About \$1.60.
- Milhouse, J., *Eng & It Pronouncing & Explanatory Dict.* etc. Rev. '25. 2 vol. Milan. \$1.30 per vol.
- *Petrocchi, P., *Nóvo dizionario universale della lingua italiana.* Milan, '10. 2 vol. \$2.
- *Pianigiani, O., *Vocabolario etimologico della lingua italiana.* Rome, '07. 2 v. \$1.25 ea. Gives also cognates in other Romance languages.
- *Rigutini, G., *Vocabalario italiano della lingua parlata.* Florence, 1906-07. 1296 p. \$3.75.
- **Tommaso, N. & Bellini, B., *Dizionario della lingua italiana, etc.*, 1861-79. 4 parts in 8 v. Reprinted without revision in 1924. Half leather, \$25. Turin. The best all-Italian dict.
- *Tommaso, N., *Dizionario dei sinonimi della lingua italiana.* Rev. '04. 1000 p. Milan. \$1.
- *Zingarelli, N., *Vocabulario della Lingua Italiana.* Illus. 4th ed. Milan, '30. 1724 p. With etymologies. \$2.50.

Some Observations on a Modern Colloquial Use of Quoi

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THERE is a colloquial use of *quoi* which the grammars and dictionaries do not mention. In this use *quoi* is neither pronoun nor interjection, but an expletive standing usually at the end of a sentence or isolated phrase, and serving to emphasize the idea just before it. For example: *Il est le directeur d'un livre qui parait tous les quinze jours, une revue, quoi.* When it stands within the sentence, in such case coupled with *mais, enfin, or puis*, it is the idea which follows that receives the emphasis. This is seen in the following instance: "*C'est la peur de la prison qui les retient?*" "*Dans un sens; et puis quoi, ça ne se fait pas.*"

As for the English rendering, it varies with the context and is in many cases the despair of translators. Occasionally, however, the British *eh what!* that naturally suggests itself expresses the thought acceptably, as in the examples below:

Elle a des dons d'artiste. Elle ressent plus fort joie et douleurs. Elle est votre fille, quoi!

Un vrai étudiant, quoi! (Remark following a description of a young man.)

La gamine charmante, quoi! (Ironical comment about a murderess under discussion.)

"Ce qui me dégoûtera c'est de mourir pour des affaires que les gens de notre âge n'ont pas voulues." "*La guerre, quoi!*"

Il s'est dit, "La première qui me plait, je l'emène." J'ai été celle-là. La veine, quoi.

In these instances there is not only emphasis but an appeal to the listener: "That's the thought and the word that expresses it. You'll agree with me, I'm sure." The thought which *quoi* points up in the cases just cited is a summarizing one. The same is true of the next seven cases:

Il boit, il fume le cigare, joue aux cartes, il dépense, quoi.

Nous arrivons tous, les mendiants pour sauver Electre et son frère, les infirmes, les aveugles, les boiteux. La Justice, quoi.

Cousin de crapaud, se crient-ils! Ils s'insultent, quoi!

Ainsi le rubis personnifie le sang. Un symbole, quoi!

Enfin, quoi, je ne suis pas content de moi. (Said by a man in conclusion to a speech in which he reproaches himself on several counts.)

La reine attend un parjure, Electre un impie, Agathe un infidèle. Lui est plus modeste, il attend celui qui caresse sa femme. . . . On vous attend, quoi!

Il faut que vis-à-vis des autres nous formions un bloc, un bloc sans fissure une famille, quoi!

The translation of *quoi* in these sentences could not well be *eh what!*, as in those cited just before, but rather *in other words* or *in brief*.

A variation of the summarizing use of *quoi* is seen in the following instances. Here the speaker emphasizes the repeated word as being the only one capable of expressing his thought.

Si ce n'est pas honteux! De la saleté, et de la saleté, quoi!

Une fille libre. Libre, libre, libre, quoi! (Spoken by a girl who longs for her freedom.)

This type in turn has its variation. The sentence below illustrates the repetition of a word in slightly changed form with the purpose of making it apply more closely to the thought.

Je spéculer un peu, enfin je spéculotte, quoi.

In all the foregoing instances *quoi* reinforces an idea that resumes or repeats. It may reinforce too an idea that contradicts or an idea that is in opposition to one expressed immediately before it. This is apparent in the following examples:

"Avec toute cette marchandise que j'ai!" "Des objets volés, quoi."

Non, mais de les (mes rivales) haïr, quoi! (A girl's reply to her mother, who has asked her why she is punishing herself. Is it for loving him?)

On est en vacances et on n'a pas assez à manger, quoi.

Les femmes, évidemment, c'est un chiendent. Mais, quoi, on les aime.

Each of these cases calls for a different translation. We would suggest respectively: *you mean to say, what else do you suppose?, that's a fine situation for you!* and *in spite of everything*. Here we see illustrated especially strikingly the vocal quality of the word and its great versatility.

A consideration of the characters by whom the emphatic *quoi* is used in all instances reveals that its use is a matter of impulsive temperament or of impulsive mood. It reveals also that *quoi* recognizes no regional or social boundaries. In this respect it differs from the analogous use of *wie* and *was* in German. This, as I am informed, is a South German and Austrian peculiarity and is confined to lower middle class speech.

An idea of the frequency of this *quoi* may be gained from the fact that a little over half of the twenty or more contemporary plays read for the purposes of this study each contained two or three instances of it. The other instances which were noted appeared in the dialogue of modern fiction and films and in actual conversation.

Experiment in Spanish

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(*Author's summary.*—Languages are more vital when taught as speech. Learning word-groups, or collocations, is important. Making these collocations and their variants habitual is the task of the speech teacher. The oral question and answer technique promises results.)

LATIN and Greek have long been our classical languages. They have been taught in the schools of the world for centuries and still play an important part in our educational scheme of things. Almost all teachers recognize the fact that they are so-called "dead" languages and the need for teaching them as speech has long passed. However, few teachers will recognize that the method of teaching Latin and Greek is carried over into the teaching of "live" languages, such as Spanish, French, and German.

The object of the classical language instruction is frankly one of translation and English language enrichment. Yet we often attempt to teach speech through a translation technique. Of course, the result is merely a better ability at translation.

Probably every teacher attempts to teach speech, and many are relatively successful with their efforts. But nearly all of them bemoan the fact that the teaching material is inadequate for effective speech instruction. Conjugation and learning of tenses simply complicates the development of fluent speech habits. Isolated word vocabulary is well-nigh useless.

Experimentation in new techniques seemed worth the effort, and the author, while teaching in Chile, decided to attempt the task. Certain steps were considered to determine the procedure necessary.

It was noticed that Americans, arriving in Chile without any knowledge of the language, were able to speak quite fluently within a year's time. When questioned as to how they acquired this ability, they usually stated that they had just "picked it up." The first step was to analyze the language learning psychology of adults who "pick up" a language by the mere process of living in a country where the language is spoken.

Children of American parents, especially the pre-school group, learned to speak Spanish before they learned English, because native nurses attended them. These children glibly spoke a conglomerate of English and Spanish without consciously realizing any incongruity. The second step was therefore an analysis of the speech learning habits of pre-school children. Pre-school children were chosen because they have not learned to read, and thus all their speech habits have come from an oral source.

In the case of the adults we learn that the process seems to be one of associating certain oft-repeated sounds with a definite action. For example: the foreigner enters a store unable to ask the price of an article he desires.

He listens and hears other customers say a word-sound which elicits an answer from the clerk, and is recognizable as a number. He tries to imitate the word-sound and is pleasantly surprised to hear a recognition answer, possibly accompanied by a show of fingers.

Now this word-sound, or word group, is memorized by repeated use, even before it is seen in print. It could well be a group in French, German, Spanish, or any other language. Note that it is a word-sound group, and not an isolated word-vocabulary group requiring translation. To all intents and purposes, especially in French, it could be simply one long word.

If we note the reaction of pre-school children to language learning, we find that it is purely one of association and imitation. A normal child, with no speech defects, rarely, if ever, mispronounces words which it has heard repeatedly pronounced correctly by its parents or other associates. Mispronunciation comes when the school child tries to master a written word by himself. Transposition of syllables, wrong accent, and improper inflection are typical errors. Inversely, we find the child often able to pronounce and use a common word correctly without being able to spell it.

The words which the child uses correctly have definite grouping in relation to other words, and form a useful collocation. If an isolated new word is given to the child, he is unable to use it correctly because it does not fit into any yet conceivable, useful word group. But let the parent present the word in a context with other known, or related, word groups, and the child soon builds a new group around the new word, and thus adds a new word-idea to his sum total.

Keeping in mind the psychological principles involved in these two, as well as other, language learning habits, the author has tried to devise and adapt a course in Spanish which will make speech a natural process. Briefly, the procedure is outlined.

No Spanish text is used. Lessons are prepared, mimeographed, and distributed to the students. They contain no English words, and thus avoid the translation habit of associating a Spanish word with its English equivalent. At the beginning of the course, a period of about two weeks is dedicated to the phonetics of the language.

When a new lesson is passed out, the full period is devoted to explaining in Spanish, as completely as possible, the word groups, the new collocations, and the semantics involved. The students must memorize the sentences, or word groups, and be prepared, the following day to answer orally a series of some fifty to one hundred questions which are prepared for each lesson, and which form part of a teacher's manual. This manual is never seen by the students. The questions are based upon simple variations of the sentences memorized in the lesson.

A graded exercise, based on material presented in the lesson, is given each student, to be handed in on the third day. It is designed to include composition (not translation), recognition, and sentence formation material

so that the student is able to write, as well as read and speak the language.

The technique has been subjected to three semesters' experimentation on small classes of beginning students, none of whom could speak any Spanish. While it is too early to evaluate results, it seems that the speech progress of the groups has been satisfactory.

A French Reading Program

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(*Author's summary.*—A graded program of outside reading may be used to help offset the results of "overlapping" by providing reading material adapted to each pupil's ability and an additional stimulus to maintain the interest of the more able students.)

IN an attempt to realize more fully the reading aims of modern language teaching, we have established in our French department an outside reading program, which might be of interest to other schools, particularly to those in which the study of a foreign language is begun in the elementary grades. The general idea of the program was suggested to us by Dr. Eunice Goddard of Goucher College, to whom we owe a large debt of gratitude. In addition to the obvious advantages of a great amount of extensive reading, this program has proved particularly valuable in counteracting the results of "overlapping" in a school too small to provide for more than one division in a grade. In this way a first year high school pupil, although still doing the regular grade class work, may be at the second, third, or fourth year outside reading level. The argument may, of course, be advanced that such a pupil doesn't know enough grammar to read intelligently really difficult texts, but I think anyone who has had much experience with pupils who have acquired the reading-for-content habit realizes that the merest essentials of grammar are sufficient for understanding even difficult reading material.

In our school, a girls' preparatory school, the pupils begin the reading of French in the fifth grade—they have already had a little conversation and French games. By the time they reach the sixth grade their pronunciation is well enough established to allow them to do silent reading for content. (It is obviously most unwise to allow any pupil to do rapid reading until she is able to pronounce correctly.) In the classroom there is posted a chart, similar to that used for all grades, which is divided horizontally into seven parts representing the seven levels of the outside reading program. At the left of the chart are listed the titles of the books recommended, each in the level to which it belongs, and the pupils' names appear across the bottom of the chart. In the square thus formed above her name, each pupil writes the name of the book she has read in level one, and then proceeds upward, thermometer fashion, until she may reach level seven. This has proved a practical method of keeping track of the students' reading as well as an incentive to the class. After finishing a book a pupil is required to take a true-false test on it, a test that is considered passed if twenty out of the twenty-five statements are correctly checked. If she fails the first test, she takes a second, composed of twenty-five questions in French to be answered in English. Sometimes a pupil reads only one book on each level, sometimes two or even three, depending on her preference and her facility in reading.

Before passing to the next level—except to the two highest levels—she takes a multiple-choice vocabulary test, based on words to be found in all the texts of the level she has just completed. These tests, of course, are progressive, and are composed of words of decreasing frequency according to the Vander Beke list. In the younger grades we usually give extra credit for this outside reading; in the four upper classes each pupil is required to read one book a semester and is given extra credit for additional reading. The books are paid for by charging each pupil for one book, and at the end of the year she is entitled to keep one, a privilege she often foregoes, so that a supplementary library is built up.

There are certain drawbacks to this program, of which the most trying seems to be the obvious one that the pupils who are in the greatest need of reading are the ones who do the least. In order to offset this to some extent, we usually set aside one period a week, or every two weeks, in which the pupils read to themselves in class, while the teacher reads with each one in turn, discusses the book she is reading and uses the ordinary "boosting methods." Other methods, of course, occur to any experienced teacher, such as assigning short written reports on the books read and posting them on the bulletin board (when they are enthusiastic enough), brief class discussions of the books, letting one pupil tell the story of the first part of one she has liked, and so on.

A teacher who has not tried any such program will very likely raise the objection that such a scheme is all very well for the advanced student but impossible for mere beginners, particularly young ones. And it is true that such has been the case until lately, when fortunately some very helpful texts have been published. For the lowest reading level we use Saxelby's *Coquerico* and Spink and Millis' *Colette et ses Frères*, the latter being the text the sixth grade has used the year before for class work but has not finished. Both of these can be read by really young beginners, that is, read without translating and hence enjoyed. For the second to the fifth level we use principally the Heath graded readers with controlled vocabulary, and for the sixth and seventh levels ordinary texts with uncontrolled vocabulary.

Although there are difficulties in connection with our program, we feel that the pupils, more nearly than ever before, are approaching that ideal situation where the acquisition of a wide reading vocabulary is almost painless, where reading a foreign language is real pleasure, and where the ambitious, able student can find stimulating, profitable occupation and not be continually held back by the slower members of the class.

Bibliography of Modern Foreign Language Methodology in the United States and Canada for 1938

GRACE P. YOUNG, Assistant Managing Editor
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CALIFORNIA JOURNAL OF SECONDARY EDUCATION

Ewers, Ruth: "Shall We Give Spanish to Our Seventh Graders?" XIII:1:43-45. Three years' experience in a Junior High School at Fresno has justified including Spanish in the curriculum. The language is presented by means of conversational activities and gradually written forms are approached. There is definite correlation with other fields in the school.

THE CLEARING HOUSE

Cox, P. W. L.: "Is Universal Success Achievable in Foreign Languages?" XIII:4:220-222. Youth needs international understanding and orientation, therefore if teachers can fix their attention "upon the uses actually made of foreign languages by non-specialists, we would put an end to the ghastly waste of time . . . that characterises the second and third years of modern language courses." Technicalities of grammar should be subordinated to culture, conversation and extensive reading.

EDUCATIONAL METHOD

Tharp, J. B.: "Modern Foreign Languages and the Social Studies." XVII:7:360-361. A report of a sectional meeting and of a panel discussion at the meeting of the Department of Supervisors and Directors of Instruction held at Atlantic City, March 1, 1938.

THE EDUCATIONAL RECORD

Tharp, J. B.: "Foreign Languages and the Social Studies." XIX:4:449-462. Course offerings in foreign languages are being differentiated today for social reasons rather than language aptitudes. Textbooks reflect the increasing application of social purposes in our language courses.

THE FRENCH REVIEW

Forkey, L. O.: "Some Experiments in the Teaching of French at the Tuscaloosa, Ala., Senior High School." XII:2:108-113. The high points in the teaching of a first year class in French at this high school as recounted by the university student-teacher who taught the class, under direction, for four months.

Frantz, Elizabeth: "Famous French Painters Illustrate French Literature." XI:5:439-440. Students find illustrations for the French books they read from among pictures of famous French artists. An appreciation of French painting is developed, as well as an increased interest in the literature.

Greenaway, M. C.: "Tomorrow to Fresh Woods—Taking the French Club to Canada." XI:6:493-497. A suggestion that comes from having made the third annual trip to French-Canada with the French Club of a Connecticut School.

Kaulfers, W. V.: "Précis of French Pronunciation for Beginners." XI:3:235-242. Offers a method of approach to independent pronunciation on the part of the student to usual French words. Chart I presents vowels, Chart II consonants.

"Aural Comprehension Exercises for Beginners in French." XI:5:378-384. The aural-impression phase of oral work should be a "significant preliminary stage for the linguistic orientation of the novice." Six exercises given.

"A Program for the Realization of the Cultural Objectives in the Teaching of French." XI:6:463-470. A discussion (1) of certain qualifying factors which must be taken into account if the program is to be workable, (2) of what changes in the curriculum procedures these factors seem to suggest, (3) a presentation of brief outline of study.

Wadsworth, J. R.: "They Do Not Fail." XI:3:228-234. The University of Nebraska established a special 5 hour review section for French students in third semester work who had had a time elapse of one to six years since their previous work in French. The results warranted the permanent establishment of such a review section.

Young, C. E.: "The Reading Approach." xii:1:10-24. Discusses the two-year French course at the Universities of Iowa and Chicago where great success has been attained in their "reading approach." This means reading first, recognition and comprehension rather than reproduction, although attention is paid to ear-training, to pronunciation and to the elements of grammar. Translation is put in the background and is replaced by exercises that direct attention to content. The reading method if properly taught is a skill that is retained after graduation from school.

THE GERMAN QUARTERLY

- Appelt, E. P.: "Literatur zur Deutschen Kulturkunde." xi:3:126-132. Lists books that will orient American teacher in German culture.
- Carlson, H. G.: "Namenkunde und Kulturkunde." xi:1:29-35. Suggestions on how to combine practically a study of the language with the culture of the country. The order of presentation to classes can well be: "Land, the Language, the Literature."
- Coenen, F. E.: "An Excellent Reading Method." xi:3:139-141. Describes results in a beginning class which used Professor Spann's *Interlinear Reader* after covering two-thirds of the grammar.
- Coffman, Bertha R.: "Motivation of a Course in Scientific German." xi:1:1-3. Cooperation with the science department in Simmons College and with members of the faculty who are doing graduate work in Harvard Medical School stimulates students in this course.
- Handschin, C. H.: "Teaching German Civilization." xi:2:61-70. Discusses it under the following heads: (1) What kind of course? (2) the objective (3) the materials of instruction (4) the methods of teaching. Texts for the course suggested. A biographical note in closing gives publications in English on German artists, musicians, religious leaders, scientists, etc.
- Mankiewicz, F.: "Training of Teachers in Service." xi:3:142-152. In addition to transmitting to students the knowledge of their subject matter, future teachers of foreign languages in their in-training service must be trained to teach effectively for social purposes. The language must be taught as an integrated subject. A detailed description of in-service training follows.
- Nock, F. J.: "The Teaching of Scientific German." xi:2:106-110. The first year of scientific German, whose prerequisite is one year of college German, should be a utilitarian course whose aims are accuracy and careful translation.
- Schueler, H.: "Folk Dances in the German Club." xi:4:206-212. Valuable part of the club program as well as attractive for public presentations.
- Taub, L. L.: "The German Radio Hour." xi:1:37-41. The German clubs of twelve New York City schools gave thirteen consecutive weekly broadcasts. The promotional and pedagogic implications of this undertaking are considered.

HIGH POINTS

- Felstein, L. J.: "Producing the Foreign Language Magazine." xx:10:58-64. Discusses the values to the language students of the foreign language publication of the New York City high schools.
- Huebener, T.; Padve, M.; Weinstock, G. J.: "Recent Experiments in the Teaching of Foreign Languages in the Elementary Schools." xx:10:24-31. From experiments in Brooklyn public schools it can be recommended that the first two years of the present course in New York should be covered from 5A to 8B, the second two years in the high school from 9A to 12B. Thus the students could absorb the language more slowly and have a more thorough course from the literary and conversational point of view.
- Janovsky, S.: "A New Type of Activity Program for Modern Language Students." xx:9:51-53. Fourth term classes in French, Spanish, and German in the Jamaica high school of New York City run a bi-weekly language paper. Further interest in languages has been stimulated in all these classes.
- Leive, M.: "The Foreign Language Community Sing." xx:3:61-62. An assembly program to stimulate the interest of pupils in German included the audience which was furnished with mimeographed copies of several well-known German songs.
- Lilling, E. W.: "Modern Foreign Languages: A Civilizing Force." xx:4: 8-31. The problem of developing a sympathy and respect for a foreign nation lies in "developing progressively the emotional attitudes of the students."
- Minton, A.: "German Assembly Programs: A Panorama." xx:4:58-62. Better program-making is needed often in planning for assemblies and clubs. Several examples of well-balanced programs are given. Outlines sketched of programs in various clubs of the United States.

- Sanderoff, B.: "The Spanish Bulletin Board." xx:2:51-53. Complete units, such as the paintings of Velasquez, are presented for display. The exhibitions are kept on bulletin board for two weeks. Questions on weekly tests pertain to the material.
- Tharp, J. B.: "Modern Foreign Languages and the Social Studies." xx:2:68-69. Synopsis of the panel-discussion at a sectional meeting of the Department of Supervisors and Directors of Instruction on March 1, 1938 at Atlantic City.
- Wolfson, Sarah: "Writing Compositions in French." xx:1:63-67. Devices used successfully in teaching composition at various levels.
- Yaller, R.: "A Survey of Causes of Student Failure in Language Study." xx:6:12-23. Large classes, too much dull drill on grammar and memory work contribute to distaste of pupils and to their failure. Students want to know about the culture of the foreign peoples and how to speak and read their language.

HISPANIA

- Jones, W. K.: "It's in the Cards." xxi:3:187-190. Some material available for Christmas celebrations in Spanish classes.
- Kaulfers, W. V.: "The Foreign Languages in the Stanford Language Arts Investigation." xxi:1:13-18. A report on the progress of the investigation which has for its aim "the creative development, in co-operation with teachers, of curricula in foreign languages and English which will make an effective contribution to American education."
- Logan, Martha E.: "Socializing the Teaching of Spanish." xxi:4:293-300. In addition to the old devices for arousing the interest of the student, Stephens College maintains a "museo" (always unlocked) full of realia from many Spanish countries, holds many classes in the library and its stacks as well as in the parlors where a piano can be used, has available good colored reproductions of famous masterpieces and detailed views of Spanish architecture, and makes extensive use of the motion picture in its cinema laboratory.
- Miller, Minnie M.: "Activities for Spanish Clubs." xxi:4:285-292. These have been tried in a number of Spanish clubs of different kinds in the state of Kansas. Suggestions for all sorts of programs.

ITALICA

- Sammartino, P.: "Factors in the Improvement of Silent Reading." xv:1:13-15. Silent reading practice should be an integral part of foreign language work from the start. Pronunciation should be taught elsewhere than in the reading text.
- Singleton, C. S.: "A Note on the Improvement of Reading." xv:2:66-69. Close attention to the pronunciation of a foreign language must be insisted upon with beginning students.

JOURNAL OF EDUCATION

- Rust, Dorothy A.: "I Can Read It but not Talk It." cxxi:8:273-274. "Appeal to the student's natural desire of dramatic self-expression" in order to make oral work successful in foreign languages. Give extra credit for it. Suggestions for dialogues.

THE JOURNAL OF EDUCATIONAL SOCIOLOGY

- Pomerance, Cybèle: "The Possibilities of Teaching French With Motion Pictures." xii:3:167-176. Of many valuable suggestions an attempt at a "phonetic film" made by Gaumont-British entitled "French U," shows the possibilities of teaching other vowel sounds and of intonation and inflection. Lists of available films given.

THE MODERN LANGUAGE FORUM

- Kaulfers, W. V. and Warncke, Francis J.: "Adventures in Practical Philology for High School Freshmen." xxiii:3:145-148. Presents a lesson in English-German cognates which can be used in the first week of beginning German to give pupils an insight into linguistic phenomena while they are learning elementary German.
- Schneider, F.: "Scientific German vs. Survey Courses." xxiii:1:25-28. Urges a course given in English requiring a knowledge of German, but having a content essentially cultural and German. Gives reasons for failures of such courses that have been tried, and suggests remedies.

THE MODERN LANGUAGE JOURNAL

- Adler, A. C.: "Integrating the Teaching of Modern Foreign Languages with Mental Hygiene and Social Science." xxii:6:437-443. Suggests how to meet some of the problems in foreign language teaching.

- Altman, Clara: "Changing Modern Languages to Meet Modern Trends." xxiii:3:205-213. A successful extra-curricular program is discussed which "not only trains for constructive citizenship . . . develops an international mind, but . . . stimulates class work so that the foreign language department can contribute to present-day ideals of education, without sacrificing any disciplinary training in the academic sphere."
- Bernard, E. G.: "Visual Aids for Teachers of Italian." xxii:4:291-293. Information on slides and films procurable for classroom use.
- Bissell, C. H.: "Some Things that Ought to be in French Grammars." xxii:6:447-453. Lists under seventeen heads grammatical information not found in French grammars and whose absence creates stumbling blocks for students of French.
- Churchman, P. H.: "Our Hierarchy of Values." xxiii:2:85-108. The preparation of the teacher of Romance languages in the graduate school is discussed under the heads (1) *the scholar in training*, (2) *the intending teacher*.
- Cochran, E. E.: "Mastering German Idioms." xxii:4:274-276. In order to really understand a language there must be a mastery of idioms. Exercises given containing verbal idioms involving prepositions used with pronouns, nouns of different gender, with imperatives, with different verb tenses, with various kinds of word-order, and with the subjunctive and modal auxiliaries.
- Cole, Anna L.: "Guide to Fiction Founded on French History." xxiii:1:6-8. A list of books for students to stimulate their interest in French history.
- Eblen, Viola: "Spoken French: Ideal or Reality?" xxii:8:616-620. Suggestions given whereby spoken French may be made to approach reality.
- Engel, E. F.: "The Broadcasting of Modern Foreign Languages in the United States: Second Survey." xxii:8:626-628. Gives a table of radio stations which were broadcasting foreign languages in 1937-38.
- Fess, G. M.: "The Neuter in Modern French." xxii:8:621-623. It plays an important role. Gives a number of examples of pronoun forms for nonpersonal expressions.
- Fling, W. D.: "Liaison and Linking." xxii:5:359-363. Author explains what distinguishes between the obligatory and the optional liaison. Indicates a method of teaching the student to direct himself.
- Giltner, Gwendolyn: "Motivation, Socialization, Correlation, Integration." xxiii:2:126-132. New techniques have to be developed to carry out the new standards and attitudes demanded in our education of today. Gives the methods the author uses in her Spanish classes to meet these demands.
- Goodloe, Jane F.: "An Outline of German Grammar on the Mnemonic Scheme of Three, Five, Eight." xxiii:2:109-117. Offers a simple outline of German grammar whereby a beginner can orientate himself and acquire only the essentials.
- Held, Hilda K.: "Bringing France and Germany to American Schools." xxii:5:339-342. By means of *realia* the courses in modern foreign languages may be stimulated. Author has established a service for providing teachers with *realia*.
- Hieble, J.: "Language Learning through Extra-Curricular Activities." xxii:8:584-585. Suggests a varied extra-curricular program in foreign language work to supplement class periods which are all too few.
- Holzman, A. W.: "A Decade of Declamation." xxiii:2:133-136. The German department at Rutgers University has held annually for ten years a college declamation contest, and an interscholastic contest for secondary school students for six years. Criteria of judgment are limited to pronunciation, memorization, and interpretation.
- Kimball, L. W.: "Practice Courses in French." xxii:7:500-501. Discussion of the four year program in French at Rutgers University where the student who completes it has learned to hear and to speak French "with a minimum of effort and embarrassment."
- Lindsay, Dorothy N.: "Newspaper and the Bible as Supplementary Reading Material." xxiii:1:13-15. Clippings from foreign-language newspapers each week in which reports outside of class are required have increased reading ability and have integrated with courses in history. Penny copies of separate books of the Bible furnished sight-reading material.
- MacClintock, L.: "Cultural Patterns and the Language Teacher." xxiii:3:191-193. The study of foreign languages is to the student a "challenge for his accepted intellectual and moral system."
- Michie, Sarah: "A New General Language Curriculum for the Eighth Grade." xxii:5:343-347. Tells of a successful experiment in adapting the historical study of language to the eighth grade and sums up its achievements.
- Milone, Amelia: "Realia as Applied in the Italian Classroom." xxii:5:353-358. Realia can play a vital part in the study of Italian. Devices for classroom use given as well as a partial bibliography in realia.
- Minton, A.: "*Un Tintamarre si Diabolique*." xxiii:3:199-204. The cries of street vendors and how they may be utilized for the enrichment of foreign-language teaching. A bibliography gives the source of the cries.

- Morgan, B. Q.: "A Program for the High-School Teacher." xxii:6:420-421. Offers suggestions by which high-school teachers may promote the foreign language curriculum as a field of cultural education.
- Morgan, B. Q. and Hinz, Stella: "Deutsche Gedenktage: A Calendar for the German Language Club." xxii:4:250-264. In order to provide suitable programs for such a club a calendar—day and month—is given for the birth and death of representative German men of arts and letters and science together with important historic dates.
- Nunn, M. E.: "The Importance of Collateral Reading for Spanish Classes." xxii:5:369-371. Collateral reading relating to the life, literature, and customs of Spanish-speaking countries if carefully planned can give the students knowledge of these countries without interfering with classroom work.
- Perry, C. D.: "A Defense of Modern Languages—With Reservations." xxii:6:422-428. Description of a six-year course of the Fountain Valley School at Colorado Springs, which emphasizes reading and isolates grammar.
- Radimsky, G. W.: "An Introductory Study of German Idiomatic Speech." xxiii:2:137-146. Seeks to locate the idiom-bearing element in the idiomatic expression. Divides idioms into three groups: one having grammatical value, one tending to grow away from rational into irrational speech, and a descriptive group.
- Rose, E.: "German Composition in Advanced Classes." xxiii:3:163-167. Discussion of aims and methods in such a class.
- Rosenthal, D. C.: "The English Factor in the Study of French." xxii:5:348-352. With all our improvement of technique in teaching foreign languages we do not get definiteness and accuracy. We should insist on definite knowledge. Fault lies partly with our students' ignorance of the basic principles of English grammar, vocabulary and style.
- Sammartino, P.: "A Language Achievement Scale." xxii:6:429-432. Gives and explains the rating scale that has been worked out at New College in order to appraise better student progress in French.
- Schirmer, Mariele: "The Place of Civilization in Modern Foreign Language Teaching." xxii:7:489-499. Shows to what extent the teaching of a country's civilization may be correlated with the teaching of its language for students at various levels. List of books pertaining to French and German civilization.
- Stouse, Mildred: "Jardin d'Enfants." xxiii:3:194-198. Some lesson plans for kindergarten French.
- Tallent, E. R.: "Three Coefficients of Correlation that Concern Modern Foreign Languages." xxii:8:591-594. Prognostic testing cannot be depended upon to solve our problems in foreign language.
- Tarr, F. C.: "Our Modern Foreign Language Trinity: Language, Literature Civilization." xxii:4:265-273. A well-balanced curriculum today needs a critical sense and humanistic perspectives. Language and literature mirror the civilization of other peoples which has a meaning for our own land and times. Multiplicity of objectives is the greatest value in education of modern foreign languages.
- Tate, H. L.: "Two Experiments in Reading-Vocabulary Building." xxiii:3:214-218. Experiment I with a class of 8B pupils was to determine what effect an understanding of root words has upon reading-vocabulary building. Conclusions from data show it to be valuable. Experiment II with a class of 6B pupils was to discover the effect of listing words derived from the same roots without knowing what the root words were. Concludes from data that this has no value.
- Trotter, R. C.: "The Extensive-Reading Library." xxii:4:277-284. A suggested book-list that every student can read composed of material for first and second years of French and available at low prices.
- Turner, E. C.: "The Use of the Foreign Language in Teaching a Foreign Literature." xxii:6:444-446. Highly desirable to use the foreign tongue in literature classes where teacher and students are properly qualified.
- Woodbridge, B. M.: "A Practical Reading Method." xxii:8:586-588. Concentrate on reading. Independent for undergraduates should be encouraged. Discusses the Reed College plan.
- Wooley, E. O.: "Summaries" of *Monatshefte für deutschen Unterricht* in Bibliography of Modern Foreign Language Methodology for 1937. xxii:8:636.
- Weymouth, B. E.: "Delight, and More, in Singing." xxiii:1:9-12. Discusses practical outcomes resulting from the use of song in the teaching of modern languages.
- Young, Grace P.: "Bibliography of Modern Foreign Language Methodology in the United States and Canada for 1937." xxii:8:629-637.
- Zipf, G. K.: "On the Problem of Grammatical Rules and the Study of *General Language*." xxii:4:243-249. The fundamental psychological reasons for each rule of grammar must be found if possible. Only then will our students cease to think that it is artificial. Employment of statistical principles is one procedure in discovering the laws of syntax and inflection.

*MONATSHEFTE FÜR DEUTSCHEN UNTERRICHT

- Appelt, E. P.: "Wortschatz und Kulturkunde." xxx:5:264-267. Explains with many examples how a knowledge of "Kultur" can be taught through a study of derivation of German words.
- Heffner, R-M. S.: "The Reading Objective and the Reading Method." xxx:7:367-375. The problem of teaching reading is solved by "devising and operating various techniques of oral exercise with the known materials of the reading lesson."
- Morgan, B. Q.: "New Hope for Learners of German." xxx:8:454-456. Outlines a new reading method based on the Minimum Standard German Vocabulary.
- Sokol, A. E.: "The Questionnaire as a Teaching Aid." xxx:1:16-19. Recommends in survey courses giving to students questionnaires which cover the entire course. Illustrates with typical questionnaires.

SCHOOL AND SOCIETY

- Arndt, C. O.: "Grammar or Culture?" xlvii:No. 1225:794-796. The short time spent by the American student on learning a foreign language warrants the stressing of reading ability and of an understanding of foreign culture. "Emphasis should be shifted from grammar to reading for thought."
- Englebert, A. F.: "A Modern Language Program for the Modern Curriculum." xlvii:No. 1203:83-85. Because of improper motivation high school pupils are unsuited for profitable language study. The department of Modern Languages might better be named department of Foreign Civilizations. Its program needs more courses given in English which could be integrated successfully into the history, sociology, English, and music programs of a college. More literature should be read.
- "Foreign Language Instruction and the European Muddle." xlvii:No. 1221:669-671. Warns foreign language teachers against bringing foreign propaganda and political discussion on foreign affairs into classroom work.

THE SCHOOL REVIEW

- Kaulfers, W. V.: "An Integrative Approach to the Social-Cultural Aspects of Language." xlvi:10:737-744. Today's trend toward greater emphasis on social values provides an occasion for the incorporation of orientation courses in language arts into the curriculum of the secondary school. Describes the orientation course, which is primarily an activity program, at the Menlo School in Menlo Park, California.

BOOKS AND PAMPHLETS

- Coleman, Algernon: *An Analytical Bibliography of Modern Language Teaching, 1932-1937*, Vol. II. Compiled and edited for the Committee on Modern Language with the assistance of Clara B. King of Chicago, Chicago: University of Chicago Press, 1938. Pp. xviii+562.
- The main headings which in turn have many subheads are: History and Survey; Trends in Modern Language Teaching; Psychology of Foreign Language Teaching; Aims, Materials and Method; Curricula and Syllabi; Examinations and Tests; Transfer of Training; Training of Teachers; Foreign Language Teaching Abroad; Publications of the Committee on Modern Languages; Varia. Under these is a survey of 1,125 books, pamphlets, theses, and articles that have appeared since volume one of the *Analytical Bibliography* (for 1927-1932) was published.
- Gullette, C. C., and Keating, C.: *Learning a Modern Language. Suggestions for Students*. New York: Crofts and Company, 1938. Paper. Evaluates French, German, Spanish, Italian. Suggests how to study a foreign language and what to stress.
- Smith, A. H. and Others: *A Bibliography of Canadian Education, Bulletin No. 10 of the Department of Educational Research*. Department of Educational Research, University of Toronto, Toronto, 5, Canada. 1938. Included in this "first attempt to make a complete Bibliography of Canadian Education" is mention of articles, theses, etc. on Modern Languages by Canadian authors with special emphasis on French.
- U. S. Department of the Interior, Office of Education: *Bibliography of Research Studies in Education 1936-1937* (Bulletin No. 5, 1938), pp. 84-86. Cites the following theses: (1) Aiken, Nanette B.; "A study of the newer objectives in the teaching of elementary Spanish and certain procedures for realizing them." Master's thesis 1937, Southern California. (2) Anthony, Amelia E.: "The status, objectives, and values of French club activities in the secondary schools of New York state." Doctor's thesis, 1937. New York. (3) Brown, Muriel A.: "An objective study of literature on French teaching." Master's thesis, 1937. Southern California. (4) Canty, Laura M.: "Twenty-five cases of outstand-

* Summaries by E. O. Wooley, Indiana University.

ing successes and failures in French classes." Master's thesis 1935. State T. C. Upper Montclair, New Jersey. (5) DeLaney, Edyth V.: "Analysis of the vocabulary burden of French reading materials." Master's thesis, 1937. Ohio State. (6) Evans, Marjorie K.: "The measurement of French pronunciation." Master's thesis, 1937. Ohio State. (7) Ficken, C. E.: "Intercorrelations of part scores in foreign language tests." Doctor's thesis 1937. California. (8) Johnson, Willie M.: "A tentative course for the first semester in Spanish." Master's thesis, 1937. Southern California. (9) Lorbeer, W. W.: "Individualizing the teaching of Spanish in the high school." Master's thesis, 1937. Southern California. (10) Millman, M. J.: "A diagnostic study of achievement in first year French courses in junior and senior high schools of Providence, R. I., 1934-36." Master's thesis, 1937. Brown. (11) Rosenberg, M.: "Mexican and Mayan archeology: a new source of supplementary content for the enrichment of the teaching of Spanish." Master's thesis, 1937. State T. C. Upper Montclair, New Jersey. (12) Schwartz, Sylvia T.: "Prediction of success in beginning French on the bases of I.Q. and marks in school subjects." Master's thesis 1937. George Washington. (13) Sheehan, Sister Mary Frances: "The cultural content of the high school French curriculum: a comparative study of representative French texts and state courses of study." Master's thesis, 1937. Catholic Univ. (14) Tallent, Emma R.: "An analysis of certain relationships between I.Q.'s, English placement test scores, and scholastic averages of students enrolled in modern foreign languages, 1930-1936, University of Tennessee." Master's thesis 1937. Tennessee. (15) Weymouth, B. E.: "A teaching unit in song for first year high school French." Master's thesis 1936. Boston Univ.

NOTE ON CHILEAN FELLOWSHIPS

This is the fourth year the Chilean government offers fellowships to each of the American republics for study at the Summer School of the University of Chile, which takes place during the month of January. The Carnegie Endowment for International Peace has agreed to offer again two funds of five hundred dollars to cover the cost of travel to Chile and return. Preference is given to candidates who have had at least a year of graduate work before entering upon the fellowships. Applications close October 15th, and should be made to the Institute of International Education, Dr. Stephen Duggan, Director, 2 West 45th Street, New York City.

• Research and Methodology •

Department conducted by Assistant Managing Editor JAMES B. THARP, Ohio State University, assisted by Dr. MARGUERITE RICHEBOURG, Ohio State (French), Dr. FREDERICK KRAMER, Ohio State (German), and Dr. HARRY J. RUSSELL, Miami University (Spanish)

MODERN LANGUAGE TEACHING ABSTRACTS

In the issue of January, 1939 were published abstracts covering the calendar year of 1937; those below are for 1938. The restrictions of space have required a careful selection among the many valuable articles that have been published.

EDUCATION

The Catholic Educational Review, Vol. xxxvi: 17-27 (January, 1938), Campbell, J. M.: "The Modern Foreign Language Requirements at the College Level."

Colleges that still maintain the requirement of one or two years' work in one or two languages may read with profit the statement "there is no doubt that the Modern Language Requirement is a beneficent force in Washington." Of great practical value may be the decision that Catholic University reached about the evaluation of this work for credit. Influx of students and variations in standards broke down the older systems of letting each department examine its own students. Then a special committee was snowed under preparing reading-passages for translation in both French and German in twenty or thirty areas of specialization. Oral examinations for borderline cases was the final back-breaking straw.

The result was a joint committee of test experts and foreign language experts who produced a general *comprehension* test, not on Chemistry or History, but on reading French and German. Moreover the same test is taken by graduates and undergraduates. Language departments burdened with examining the graduate candidates of other subject areas may investigate with profit this experimentation and its results.

High Points, Vol. xx, pp. 60-61 (March, 1938), Buda, R.: "Motivation in Learning French."

Ranging from the first to eighth semester of study 2745 students of French in the James Madison High School of New York City were asked their primary reasons for pursuing the study. The author interprets a 36 per cent vote for *speaking* and a 26 per cent for *aural understanding* (62 per cent for oral-aural skills) "an indication of the most effective technique for the achievement of the reading objective." The fact that the exact opposite has resulted in schools where the emphasis of the teacher and the course has been on the reading approach—just as enthusiastically endorsed—tempts one to compare votes of this sort to one of political approval in a youth camp of a totalitarian régime: we are usually 99.44 per cent in favor of our own way of being brought up—it has produced *us*. The teachers are really to be congratulated on so high an approval as an indication of succeeding aims. We must all look down our noses, however, on seeing the statement that 20-25 per cent were aiming primarily for "Regents' credits!"

Ibid., pp. 52-58 (April, 1938), Stock, H.: "The Old-Type Test in Modern Languages and the New."

The author shows by well-chosen excerpts from current standardized tests that the old-type of English to French sentence translation can be made as objective as the new type of completions, may be much more concise—hence cheaper—and may suffer no more (perhaps less) from irrelevant material. He points out how occasional language errors in the text may hamper the instructional aims (but errors creep in anywhere!). He shows how the tests for reading comprehension are often invalid because they may depend on general intelligence, general and specific information, or the gift of reading the mind of the questioner to see what is wanted. He concludes logically that "each type of test has advantages in some situation to which it is especially appropriate." Blind condemnation or genuflection are both equally unprofessional.

Ibid., pp. 12-23 (June, 1938), Yaller, Ray: "A Survey of Causes of Student Failure in Language Study."

Questionnaires were returned by 166 foreign language teachers and 597 high school students from all parts of New York City. Both teachers and pupils place large classes as the main cause of failures; they agree in like proportion on too difficult grammar as another cause (an outcome of differences of emphasis between city and state syllabi).

In contrast to the survey of Buda (see above) in his own school, this city-wide survey found as the four most popular activities: study of the foreign language culture, 31 per cent; learning to speak, 24 per cent; reading new stories in class, 12 per cent; and dramatizing parts of the stories, 7 per cent.

The supporting comments of teachers and pupils are revealing. As to ability grouping, 74 per cent of the pupils preferred to be with their equals. Teachers suggested: (1) a choice between two or more types of course; (2) an elimination of slow pupils; (3) a "culture" course for the slow; or (4) a general language course for orientation. The author's final conclusion is that "more modern textbooks that are simple and interesting must be introduced into our classroom."

One must take into account the "wishful thinking" of persons responding to such questionnaires, a variable which distorts their validity. There is also danger in having too generous a faith in the principles of democracy: that pupils' likes and dislikes may well shape the curriculum. Even so, the results of the study are still significant.

The High School Journal, Vol. XXI: 307-309 (December, 1938), Giduz, Hugo: "The 1938 French Placement Tests at the University of North Carolina."

Heretofore American Council French tests were used but this year the new Cooperative French Test, Revised Series, Form N (40 items for comprehension, 50 items vocabulary and 35 items grammar; time 40 minutes). Students were placed as the test indicated their preparation: 21 per cent were started all over again in French I; 18 per cent were put into French 11 X, a double-time class, meeting six days a week; 53 per cent went into French 11, the regular class for students of two years of high school French; 8 per cent were advanced to French 21, a class of students with one year college or three or four years of high school. The showing was better than that of 1937, especially for North Carolina students; out-of-staters did not do so well as in 1937. Giduz sees a decided upward trend and a good influence of the placement test on French teachers of North Carolina.

Journal of Educational Sociology, Vol. XII: 167-176 (November, 1938), Pomerance, Cybele: "The Possibilities of Teaching French with Motion Pictures."

A few pedagogical films have been made (*The French U* and *La Gare* by Gaumont-British) but in the main, travel and historical films must be used. A number of film versions of literary

masterpieces and of recent plays or novels exist; for some of these the dialogues have been prepared for school use. The possibilities of correlation with other school departments are enormous. Schools *must* find ways to secure funds for this teaching device. The list of films attached is extensive. The article might well be reprinted in the *Journal*.

Journal of Negro Education, Vol. VII: 147-154 (April, 1938), Cook, Mercer: "The Teaching of French in Negro Schools."

The Head of the French Department at Atlanta University assembles here an excellent list of source materials and suggests ways of motivating the subject for pupils of his race. Many teachers have never heard of Lamartine's *Marseillaise Noire*, which Cook here reprints. Many of the suggestions are good for any French teacher.

Modern Language Forum, Vol. XXIII: 145-148, Kaulfers, W. V. and Warncke, Francisca: "Adventures in Practical Philology for High School Freshmen."

In paraphrase of Mark Twain and the weather, we language teachers talk at length about the relation between the foreign language we teach and English. Outside of the general language class, a "foreign culture" class or a rare class in English interested in the ancestry of the mother tongue, little has been done about it in actual foreign language classes. It is time that beginners have actual work in a very elementary, very practical philology. The article presents a sample unit on English-German cognates, where *th=d*, *sh=sch*, and where a German verb is the English word plus *-en*.

Review of Educational Research, Vol. VIII: 34-38 (February, 1938), Tharp, J. B. and McDonald, Katherine S.: "Psychology and Methods in the High School and College: Foreign Languages."

The title above is the central topic of the issue and Chapter VI reports the research on the topic for the four years beginning with December, 1933. The limitations of space forced close selection, so a set of criteria was devised to identify a "research" article from mere reportage or *credo* articles. Four types of research were identified: experimental, statistical, normative and historical. Following the briefs of thirteen articles, the authors give the list of seventeen categories of research problems which figure in three national surveys of foreign language research, which list formed the basis for the "Index of Research," published in the October, 1938 *Journal*.

Virginia Journal of Education, Vol. XXXI: 214-216 (February, 1938), Ryan, G. T.: "Foreign Languages in Modern Education."

"No matter how many thousands of prominent men of the past and present affirm it, there is nothing even remotely resembling the authority of revelation in the belief that training in language, and particularly Latin, is of vital importance in education. Lacking then such authority, we cannot defend our intellectual creed merely by uncritical condemnation of its opponents."

A professor of Latin, giving the majority of school administrators the credit for being sincere in their questioning of language values, talks cold turkey to his colleagues. Attend meetings, especially where you can meet administrators, read your special and general educational periodicals, attend seminars (like the annual summer Institute for Teachers of French and Latin at William and Mary), affiliate with some group—perhaps serve on committees—where the problems can be studied dispassionately.

J. B. T.

FRENCH

French Review, January, 1938, pp. 228-234. Wadsworth, James Raymond: "They Do Not Fail."

In a previous article "They Must Not Fail" appearing in the December, 1936 *French Review*, the author advocated administering an examination at the beginning of the second year of college language study to determine which students are too poorly prepared to do satisfactory work and the establishment of special review sections for these students. This suggestion was adopted in the Romance Department at the University of Nebraska during the first semester of 1936-1937. Use was made of the Iowa Placement Examination and a special review course was organized for the students who ranked in the lowest ten per cent. From the viewpoint of the student reaction and the results presented by Wadsworth, the establishment of a five-hour review section (receiving only three hours credit) on a permanent basis is justified.

French Review, March, 1938, pp. 378-384. Kaulfers, Walter V. and Arata, Isabel M.: "Aural Comprehension Exercises for Beginners in French."

The need of providing a period of aural orientation for beginning foreign language students is stressed. The procedure outlined by the authors emphasizes the importance of the aural impression phase of oral work by extending its scope and lengthening its duration. This is accomplished by use of oral true-false or completion exercises, repeated to the class by the instructor during the first few days of beginning French. An excellent sample linguistic orientation exercise in French is reproduced, the sentences of which can be understood by a majority of beginning students after two or three repetitions.

French Review, March, 1938, pp. 385-387. Lilling E. W.: "Modern Foreign Languages: A Civilizing Force."

The study of modern foreign languages in the secondary schools may contribute to emotional training by vicariously bringing the student to realize that foreign people have to solve fundamentally the same problems as we, although the foreigner may follow different patterns in satisfying his basic needs. This contribution will result in a powerful force towards world peace. Provision for participation in leisure activities such as opera, radio programs, art exhibitions, et cetera, will help the students to spend wisely their non-working hours in pleasurable recreation.

French Review, May, 1938, pp. 463-470. Kaulfers, Walter V.: "A Program for the Realization of the Cultural Objectives in the Teaching of French."

Kaulfers' discussion is divided into three parts. It treats the practical implications of the reorientation of the curriculum, with emphasis on cultural objectives in foreign language teaching. The first part deals with certain qualifying factors which must be taken into account if the program of instruction is to be founded upon a valid and workable basis. The second deals with the implications of these factors for learning procedures or methodology. The third presents a brief outline suggestive of one of the many possible varieties of new-type programs in high school French. The program is conceived in terms of cultural appreciations and insights, rather than on terms of grammatical content *per se*. It places emphasis where it should desirably be: on language as an agent for the communication of *meaning*.

French Review, May, 1938, pp. 471-477. Diederich, Paul B.: "The Appraisal of Teaching for Cultural Objectives."

Following Kaulfers' address (see above) at the ninth annual meeting of the American Association of Teachers of French, a panel of teachers discussed ways and means of finding

out to what extent these "cultural objectives" were being attained. The first part of the discussion consisted of an exploration of what these teachers meant by "cultural objectives" of foreign language study. The objectives mentioned can be grouped roughly under the following headings: the development of tolerance of varying human customs and ideas; a broader perspective upon our own civilization; the need for an informal electorate to back a government intelligently in dealing with the difficult international problems of our generation. The second part of the discussion consisted of an exploration of ways and means of finding out to what extent these objectives are being attained and paper-and-pencil tests were judged the most practicable instrument of appraisal for these objectives at the present time. Typical questions proposed for each group of objectives are given and the reaction of the audience is described.

French Review, October, 1938, pp. 10-24. Young, Charles E.: "The Reading Approach."

An excellent analysis is given of the reading approach. This includes: a description of the very fine controlled experiments of the reading approach at the Universities of Iowa and Chicago; an examination of the need for simplification of vocabulary and idiom in beginning reading texts; a consideration of what enters into ability to read; a refutation of the charges that the reading method neglects certain aspects of language instruction; a study of the differences between the reading approach and any other method; a discussion of the two general purposes of reading, for information and for diversion.

M. R.

GERMAN

The German Quarterly, January, 1937, pp. 29-36. Carlson, Harold G.: "Namenkunde and Kulturkunde."

A discussion of the importance of *Kulturkunde* in the two-year German course. The reading objective is achieved by the study of language and literature; the study of the life, history, customs and art of the foreign nation must now become an important adjunct to language and literature. In order to make room for this addition it becomes constantly more necessary for us to reduce the emphasis upon grammar, covering the essentials thoroughly in one semester. Reading materials must be selected from worth-while literature. And more attention must be given to the study of German civilization. For this purpose Mr. Carlson would welcome a volume of *Kulturkunde* suitable for very early use. It should be written entirely or largely in English and should be used as frequently as the grammar or elementary text. The author suggests that one of the very early lessons be devoted to a brief and simple explanation of the names of places, rivers, and streams of Germany to indicate the effect of Celtic, Roman, and Christian influences. Numerous illustrations are given.

Ibid., March, 1938, pp. 61-70. Handschin, C. H.: "Teaching German Civilization."

A very pertinent discussion of the course in German Civilization in English, by one who has taught it for years. While such instruction may be offered as a distinct course in colleges, it is best offered in the high schools as a part of the regular German course. For this purpose, Mr. Handschin suggests a group of thirty-two lectures over a period of two years, i.e., one hour every two weeks. If possible the course should be given by one instructor; where several teachers collaborate, one individual should retain complete supervision of the work. Assigned readings and frequent tests are indispensable. An excellent bibliography of such readings is discussed in detail, and among the many practical suggestions included in the article is a list of criteria for judging the validity of source materials and contemporary studies. Indeed, one of the chief by-products of such a course as the author has planned would be the development in the student of a respect for the scientific method, a willingness and an ability to examine all propaganda without emotion or heated discussion.

Ibid., May, 1938, pp. 126-132. Appelt, E. P.: "Literatur zur Deutschkunde."

The author recognizes the growing importance of *Kulturkunde* and offers a selected bibliography for teachers who may wish to familiarize themselves with this phase of German instruction. Included are thirty-two titles, among them works on *Kulturgeschichte*, sourcebooks, political histories, geographies, histories of art and music, and two maps.

Ibid., pp. 142-152. Mankiewicz, Frank: "Training of Teachers in Service."

Mr. Mankiewicz outlines the in-service training as achieved in New York City. The report is notable in two respects: first, because of the emphasis which it places upon the thorough training of the teacher, not only in subject matter, but also in the development of a well-rounded philosophy of public education and an understanding of the general objectives of the school system; and second, because of the length of time involved in such training. There are three stages of in-service training, covering in all approximately five years: (1) the student-teacher period, during which the candidate is expected to spend at least three hours daily in the school observing and, later, teaching one class; (2) the teacher-in-training period of one year during which the teacher has full responsibility for two or three classes; and (3) a probationary period of three years as full-time teacher.

Monatshefte für Deutschen Unterricht, November, 1938, pp. 367-375. Heffner, R-M. S.: "The Reading Objective and the Reading Method."

In the author's opinion our chief aim in a two or three years' course must rightfully be the ability to read German with reasonable facility. This is best accomplished by a reading method in which the mere comprehension of the printed page is a starting point, not the end of our instruction. The problem of teaching lies, therefore, in devising and using various techniques of oral practice with the known reading materials, "so that we may develop true linguistic habits in our students, in which the visual, auditory and motor sensations and the meanings are welded into a set of unitary stimulus-reaction complexes."

Ibid., January, 1938, pp. 20-26. Pfeffer, J. Alan: "Registration Trends in Modern Foreign Languages."

Ibid., May, 1938, pp. 271-276. Reichart, Walter A.: "German in the Secondary Schools of Michigan."

Ibid., October, 1938, pp. 321-328. Berrett, D. S.: "German in Indiana Schools."

With these three articles the *Monatshefte* continue their studies, begun last year, of registration trends in German. On the whole, the results are fairly optimistic, indicating a steady growth since 1925.

SPANISH

Hispania, December, 1938, pp. 285-293. Miller, Minnie M.: "Activities for Spanish Clubs."

Student programs: Students prepare programs on Spanish speaking countries, poetry interpretation, and local connections with Spanish. *Lectures*: Talks, preferably illustrated by lecturers who have travelled or lived in Spanish-speaking countries. Native Spaniards speaking in Spanish give student an idea of the differences in pronunciation. Art, music and dance teachers can lecture on Spanish fine arts. *Songs and Dances*: Using the radio and music obtained from large music stores. Music breaks down inhibitions, and puts everyone in a good frame of mind. *Games*: Help in acquiring vocabulary. Game books easily obtainable. *Plays*: Help pronunciation. Can be profitable to club. Using short plays student can reach a higher appreciation of Spanish literature. *Exhibits*: Posters, foods, dress styles and other realia give an insight into Spanish culture. *Banquets*: Club meetings can be made more interesting by

staging an occasional dinner where only Spanish foods are served. *Fiesta days*: Adds to the interest to observe typical Spanish days in a typical fashion.

Hispania, May, 1938, pp. 83-85. Callcott, Frank: "On Borrowing."

The author was interested in the ideas presented in the book *Becoming a Writer*. Followed the suggestion that in order to learn to write you had to write whenever you got an idea, whether the thoughts were connected or not. Tried this on his Spanish classes, having the students write down anything they could whenever it was convenient. After two weeks of this exercise he found considerable improvement.

Hispania, October, 1938, pp. 187-191. Jones, Willis K.: "It's in the Cards."

At Miami University teachers of Spanish take advantage of the various holidays to have students engage in composing their own verses, Christmas cards, and words to songs. By thus having them take an active part in the composition of both prose and poetry they heighten their interest in the language. The author encourages students to make their own cards, thus to inject originality into the American custom of Christmas card exchange. He attempts to keep in touch with former students by sending them Spanish cards as a reminder of their knowledge of Spanish. Results of the entire program lead him to recommend this activity to all teachers of foreign languages.

Hispania, February, 1938, pp. 13-19. Kaulfers, W. V.: "The Foreign Languages in the Stanford Language Arts Investigation."

The Stanford Language Arts Investigation was conceived with the intention of establishing school program curricula that would better and encourage the development of teaching methods in language arts. The entire program is predicated upon the following philosophy: (1) Language is a social phenomenon. Because of this, one aspect of a language cannot be taught efficiently when isolated from its other parts. Material must be studied that is worthwhile to the student from the cultural and social point of view. Meaningful content of language must be emphasized and examples freely used without mere discussion in English about language. (2) Language is man's most indispensable social invention and instrument of thought, and conditions man's everyday life. The language must be taught with relationships with other languages and their cultures. Linguistic relationships, historical similarity in the birth of languages and the role of languages in international affairs must be a part of the curriculum. (3) It is assumed that literature is the mirror of life and the treasury of human experiences. Great literary works must be evaluated by the student for their cultural content, and contribution to the sum total of culture. It serves as a means of comparison of different cultures and encourages progress.

Hispania, December, 1938, pp. 293-301. Logan, Martha E.: "Socializing the Teaching of Spanish."

A study by Dr. W. W. Charters dictated the core materials for the Stephens curriculum. The implications of his study caused the language courses to be organized around the following objectives: First, the beginning courses are fundamentally skill courses which lead to facility in reading and appreciating the literature of a people. Second, a better understanding of social backgrounds and the characteristic elements of culture of other peoples should be promoted through the study of foreign languages and fine arts. Third, a familiarity with different languages forms considered as means of communication should be utilized, if possible to intensify the language consciousness of students. Fourth, it is the obligation of the teacher to devise instructional situations which will promote the personal development and "social growth" of the student. The article treats with the activities engaged in during the year to realize these four objectives at Stephens College.

H. J. R.

Correspondence

To the Editor of the *Modern Language Journal*:

Reviewing Paul Ernst's *Der Schatz im Morgenbrotstal* in the February number of the *Modern Language Journal*, Professor Fleissner finds this story, which is full of the horrors in Germany after the Thirty Years War, indicative of a tendency to publish for students modern works which sacrifice genuine humane values to suspense and humor. I should like to cry "Amen!" to this assertion. Recently I picked up an interesting collection of stories by contemporary writers. The first contribution which I read dealt with an attempted attack on a young girl by a soldier. This melodrama its author does not even consider typical of her productions. Another type of fiction which seems to be gaining classroom popularity is a blend of Nick Carter and schoolboy adventure. This may be all very well for immature pupils, for outside reading, perhaps for first year; but can we honestly recommend this sort of thing for older students beyond the elementary stage? It seems to me this path leads inevitably to loss of respect for our subject.

Of course, neither the style nor the vocabulary of texts should be too difficult. But is good literature always necessarily hard? I have read and reread stories by Keyserling, for example, which are decidedly easier than material of inferior quality. This is no plea for an abandonment of lively or modern works, but I do not believe we should be stampeded by catchwords into choosing crude or juvenile books.

LAMBERT A. SHEARS

Duke University

To the Editor of the *Modern Language Journal*

I have just finished reading with considerable interest the article "Spoken French" by Professor E. B. Davis, in the May issue of the *Modern Language Journal*. The phonemes are of special interest to me for I was brought up in Paris and belong to the "jeune génération." I have found that I use these five "tendances" constantly and often to my embarrassment. Students often say to me: "Our high-school teacher told us that it was incorrect to say *frāse*; we were taught *frāse*." This type of student correction also occurs with *a* for *ɑ*, but less frequently. Many of our students at Baldwin-Wallace College come from Cleveland high-schools, where they have been taught under Dr. de Sauzé's excellent "Cleveland plan" with its insistence upon careful pronunciation. This may explain the students' quickness in detecting these "mistakes."

In teaching phonetics, I must be constantly on my guard, lest I use a pronunciation not conforming to the manual; this is especially true with *a* for *ɑ* and *e* for *ɛ* and often *ɛ* for *œ*. In this respect, I remember that as youngsters at l'École Alsacienne in Paris, during the 1920's we used to make fun of a certain professor who pronounced very distinctly *ɛ* and *ɑ*. This was considered either affected or "vieux jeu." Let me also say that l'École Alsacienne offers a good cross-section of Parisian bourgeoisie children, little influenced by distinctly popular speech.

In regard to the quotation of Professor Fouché's belief that the change from *ɔ* to *œ* "semble être conditionné par la séquence d'une voyelle aiguë," I wonder if an explosive preceding the *ɔ* would not tend to preserve this sound? This would be true in the case of *kɔʒɔ*, *ɔto*, and it seems to me, of *bɔbiɲ*, though the initial is followed by a voyelle aiguë. I must confess, however, that *comique* seems always to remain *kœmik*. Do the preceding and following consonants influence these sounds more than the following vowel sounds?

I do not know whether these remarks will be of interest, but this matter of changing French pronunciation is naturally very close to me. Fortunately I shall now have the article of Professor E. B. Davis to show my doubting students, and I hope that they will realize that, though my pronunciation does not always conform to that of Michaëlis and Passy, at least I am stringing along with the modern generation!

SYLVAIN S. MINAULT

*Baldwin-Wallace College,
Berea, Ohio*

• Meetings of Associations •

AMERICAN ASSOCIATION OF SCHOOL ADMINISTRATORS

SCHOOL Administrators, as well as classroom teachers, were invited to hear the following program, which was presented under the joint auspices of the American Classical League and the National Federation of Modern Language Teachers during the annual convention of the American Association of School Administrators in Cleveland, Ohio, Tuesday, February 28. Presiding, B. L. Ullman, Professor of Latin, University of Chicago. "Concomitant Outcomes of Foreign Language Study," F. M. Underwood, Assistant Superintendent, St. Louis Public Schools; "An Essentialist Looks at Foreign Language Study," William C. Bagley, Professor of Education, Teachers College, Columbia University; "Round Table: General Language," Lillian B. Lawler, Hunter College, New York, and Lilly Lindquist, Supervisor of Foreign Languages, Detroit Public Schools; Round Table: "The Cultural Course in a Foreign Language for the Linguistically Less Gifted," Theodore Huebener, Acting Director of Foreign Languages, New York City.

Directing Committee.—Chairman B. L. Ullman, President, American Classical League, Professor of Latin, University of Chicago; Secretary Stephen L. Pitcher, President, National Federation of Modern Language Teachers, Supervisor of Foreign Languages, St. Louis Public Schools; Chairman of Local Committee, E. B. de Sauzé, Director of Foreign Languages, Cleveland Public Schools, Director, School of French, Western Reserve University; M. Julia Bentley, Head of Department of Latin, Hughes High School, Cincinnati; Wilbert L. Carr, Professor of Latin, Teachers College, Columbia University; Theodore Huebener, Acting Director of Foreign Languages, New York City.

Local Committee.—Chairman E. B. de Sauzé, Cleveland Public Schools; Anna D. Blake, Hathaway-Brown School, Cleveland; Eleanor Boyd, John Marshall High School, Cleveland; Theodor W. Braasch, Western Reserve University; Earl J. Bryan, Cleveland Public Schools; Hugh A. Cameron, West High School, Cleveland; Norman J. DeWitt, Western Reserve University; Evelyn Dille, Shaker Heights High School; Walter W. DuBreuil, Lincoln High School, Cleveland; Edwin L. Findley, Cleveland; Kathryn L. Geiger, Shaker Heights High School; Helen Humphreys, Glenville High School, Cleveland; Russell P. Jameson, Oberlin College; Louis E. Lord, Oberlin College; Joseph F. Nebus, John Marshall High School, Cleveland; John W. Olthouse, Wooster College.

Notes and News

MLJ RADIO STUDIO BROADCASTING NOTES

AN interesting bit of radio news has come to this studio in the form of an announcement from the Columbia Broadcasting System that its regular feature, the "American School of the Air," has been made a part of the New York City school system's course of study starting February 2 in the classrooms of the city's high schools. The title of this special feature is "This Living World" and will be on the air every Thursday at 2:30 to 3:00 P.M. E.S.T. "It consists of the dramatization of current events and their historical background. Each dramatic reenactment will be followed by an informal discussion by New York high school students."

THERE is evidence that short-wave stations in this country are broadcasting an increasing number of foreign language addresses and programs. One correspondent reports that he hears excellent French and German talks over station W8XK, 11.87 megacycles, at Pittsburgh. The Boston short-wave station WIXAL, 11.79 megacycles, has a French broadcast daily at 4:15 E.S.T. and a German broadcast on Friday from 4:00 to 4:15 E.S.T. If a list of these stations and their foreign language programs should be desired this department would undertake to gather the information.

FOR those interested particularly in hearing German broadcasts we may report that the German short-wave station in Berlin sends out three times daily fifteen-minute broadcasts on news and economic review. These are first given in German and then immediately repeated in English. These broadcasts are scheduled at 5:30, 8:00, and 10:15 P.M. E.S.T. with wave length of 25.49 megacycles.

This same station is also giving an introduction course in beginning German consisting of twenty-four lessons based on an illustrated booklet called "Kleines Deutsches Rundfunk-ABC." The lessons consist of simple German talks with English interlineations on a variety of topics such as the folksong, poetry, opera, sports, and accompanying these the most elementary materials of grammar. The director of the station reports that many people in this country are following these lessons. These little booklets together with a monthly program of all broadcasts are sent free to all who are interested upon receipt of name and address. Apply to Dr. Herbert Schroeder, German Shortwave Station, Berlin-Charlottenburg 9, Kaiserdamm 77, Germany.

In an article on "Radio Education in Kansas," by Carrol Atkinson, George Peabody College for Teachers, Nashville, Tennessee, we read: "That Kansas ranks high among American states in educational activity by radio was one of the findings of a two-year survey of development of radio policies by educational organizations just completed." Nineteen out of twenty-two school systems in cities of eight thousand or more inhabitants make some regular use of radio programs in classroom work. Eleven out of nineteen Kansas universities and colleges did some broadcasting during 1937-38, and five of these broadcast on definite schedules throughout the school year. Two schools, the University of Kansas at Lawrence, and Kansas State College at Manhattan, operate their own stations. Both of these schools regularly broadcast college courses. The University of Kansas is on the air an hour a day and averages eighteen programs a week. For seven years its radio station KFKV has given instruction twice a week for fifteen-minute periods in three modern foreign languages, French, German and Spanish, and some high schools in the state fit these lessons into their classroom instruction.

PROFESSOR THARP HONORED

News has just come of the designation of Professor James B. Tharp as Officier d'Académie of the French Ministry of National Education. We extend our sincere felicitations to him.

DECENNIAL INDEX OF *THE GERMAN QUARTERLY*

We call attention to the detailed Decennial Index of *The German Quarterly*, which is an innovation in modern language journals in its arrangement according to subject-matter and its consistent plan of cross-references.

FRENCH SUMMER SCHOOL AT MCGILL UNIVERSITY

THE McGill University French Summer School, under the aegis of the Faculty of Arts and Science will convene from June 29 to August 9, the courses being held in the University buildings on the slopes of Mount Royal, Montreal. Three lecture courses will enable students to select either an elementary course, a course comparable to the regular undergraduate courses in the University or, a course comparable to graduate courses which may, under certain circumstances count toward the M.A. degree in French in McGill University. All staff is selected for particular qualifications in Summer School work. Students are pledged to speak nothing but French. Residence is in the recently opened Douglas Hall of the University.

PERSONALIA, 1938-39

ADDENDA

New York University (New York)

Promotions: Assistant Professors to Associate Professors of German: Ernst Rose, Charlotte H. Pekary.

Northwestern University (Evanston, Ill.)

Leaves of Absence: first semester, Associate Professor W. C. Holbrook; second semester, Assistant Professor Ethel Vaughan.

Staff Changes: Assistant Professor P. R. Hershey and Instructor Betty Lloyd transferred for full-time work on Chicago campus.

Resignations: Instructor J. A. H. Keith, to enter business; Instructor Donato Internoscia, to become Instructor in Spanish at the University of Akron; Elizabeth Rodrigue, Assistant, to become Instructor in French at Wellesley.

New Appointments: J. K. Leslie, of the University of Delaware, Instructor in Spanish; Earle S. Randall, of Harvard University, Instructor in French; Pauline Marshall, of the University of Colorado, Assistant in Spanish; Ross Ingersoll, M.A., Northwestern University, Assistant in French; Monique Baillet, of Nîmes, France, Assistant in French.

Princeton University (Princeton, N. J.)

Resignations: William H. Shoemaker, to become Chairman of the Department of Romance Languages at the University of Kansas; Hunter Kellenberger, to become Assistant Professor at Brown University; A. B. Minor and A. D. Hole.

The George Washington University (Washington, D. C.)

New Appointments: Priscilla Holcombe, Rae Potter, Donald Gooch, Associates in Romance Languages.

University of Arizona (Tucson, Ariz.)

Promotion: N. J. Tremblay, Associate Professor, to Professor of French.

Expiration of Appointment: William T. Starr, Instructor of French.

Returned from Leave of Absence: Zela M. Sougey, Assistant Professor of French.

University of Oregon (Eugene, Ore.)

Appointments: Christian M. Freer, Frances M. Harland, Mary F. Wernham, and Marion G. Fuller, Graduate Assistants in Romance Languages for 1938-1939.

University of Wisconsin (Madison, Wis.)

New Appointments: Glenn Ross Barr, Assistant Professor of Spanish; Robert Hulbert Weidman, Instructor of German and French, Extension Division, Milwaukee.

Washington University (St. Louis, Mo.)

New Appointment: George J. Metcalf, Assistant Professor of German.

WINTER INSTITUTE OF HISPANIC-AMERICAN STUDIES

Week of January 9.—Monday, 2:30 p.m., Dr. J. Fred Rippy, "Economic Trends in Latin America"; Tuesday, 2:30 p.m., Dr. Rippy, "Totalitarianism or Democracy?"; Wednesday, 2:30 p.m., Dr. Rippy, "World Relationships"; Wednesday, 8:30 p.m., Dr. Ralph S. Boggs, "Folklore in Pan Americanism"; Thursday, 8:30 p.m., Dr. Boggs, "Spanish Folklore in America"; Friday, 8:30 p.m., Dr. Boggs, "Latin-American Folklore Awaits the Conquistadores."

Week of January 16.—Monday, 2:30 p.m., Dr. Homero Seris, "Experiences of War-Time Spain"; Monday, 8:30 p.m., Symphony Program, Spanish music; Tuesday, 2:30 p.m., Dr. Seris, "The Second Golden Age of Spanish Literature"; Wednesday, 2:30 p.m., Dr. Seris, "The Libraries and Archives of Madrid"; Wednesday, 8:30 p.m., Dr. John Tate Lanning, "The Founding of the Scholastic University in Hispanic America"; Thursday, 8:30 p.m., Dr. Lanning, "The Last Stand of the Schoolmen: Philosophical Revolution in Hispanic America"; Friday, 8:30 p.m., Dr. Lanning, "The Rise of Modern Medicine in Spanish America."

Week of January 23.—Monday, 2:30 p.m., Dr. W. H. Callcott, "The People and Country of Mexico"; Tuesday, 2:30 p.m., Dr. Callcott, "Business and Society under Mexican Socialism"; Wednesday, 2:30 p.m., Dr. Callcott, "Church and State in Mexico"; Wednesday, 8:30 p.m., Dr. Richard Pattee, "The Division of Cultural Relations of the Department of State"; Thursday, 8:30 p.m., Dr. Pattee, "The Negro in Hispanic-American Civilization; His Role and Contribution"; Friday, 8:30 p.m., Dr. Pattee, "Portugal in America: An Evaluation of the Portuguese Contribution to the Hispanic-American World."

All meetings were in the Auditorium of the University of Miami, Coral Gables, Florida. The directors of the Institute are Robert E. McNicoll and J. Riis Owre.

OHIO CONFERENCE OF FRENCH TEACHERS

UNDER the auspices of the State Department of Education, and the Department of Romance Languages, Ohio State University, meetings were held in Derby Hall, Ohio State University, March 31, April 1, 1939.

Friday, March 31.—1 p.m., Visit French 401 (first quarter); 2 p.m., Visit French 402 (second quarter); 3 p.m., Brief talk by M. Charles Carlut in French on his experience in teaching elementary French and his experience in studying elementary Spanish by the same technique; 3:20 p.m., Demonstration class of the first recitation, using college students who know no French; 4:15 p.m., Discussion of demonstration; 7:30 p.m., French moving picture in the Chapel of University Hall.

Saturday, April 1.—9 a.m., Demonstration class of the first recitation, using high school students who know no French; 10 a.m., Discussion of the demonstration and of the possibilities and of the future of the teaching of French in the state. Dr. McNutt of the State Department of Education spoke briefly after the discussion.

SUMMER COURSES IN GERMAN AT THE UNIVERSITY OF CHICAGO

THE second phase of the new "cyclical" presentation of courses will be offered by the Department of Germanics of the University of Chicago at the summer quarter opening June 21.

Covering modern and older authors and linguistics, courses will include one on "Goethe's Life and Works," another on "Keller and Storm," and a third on E. T. A. Hoffmann, by E. E. Freienmuth Von Helms, and a presentation of "Bibliography and Methods of German Literary History," by John G. Kunstmann, assistant professor of German and secretary of the department. Leonard Bloomfield, professor of Germanic Philology and chairman of the Department of Linguistics, will present courses in Old High German, and a seminar course in Problems in Germanic Languages. The "cyclical" form of summer quarter course presentation was launched last year. It is designed to provide an opportunity for graduate students to complete their Master's classwork requisites in three successive summer quarters and the courses are arranged to avoid duplication and grant maximum selection opportunities to summer quarter students.

See also page 621.

• Reviews •

PATRICK, GEORGE Z., *Roots of the Russian Language, An Elementary Guide to Russian Word-Building*. New York, Chicago: Pitman Publishing Company, 1938. Cloth. Price, \$1.50.

This volume fills a very necessary gap in the series of readers and other aids published by Professor Patrick and among the textbooks of Russian available for English-speaking students and it is therefore to be welcomed most warmly. It is practicable and will be of the greatest assistance to all who wish to become familiar with the Russian method of word-composition.

Its preparation must however be a relatively thankless task, for the author has sought to present in a clear and concise form the various rules which govern word composition. Here the very conciseness and compression inevitably lead to incorrect or misleading statements, as in the paragraph on the insertion of vowels (p. 12). The change between *-ra* and *-oro* really involves the confusion of Church Slavonic and Russian, the two dominant strains in the Russian language, for the words derived from the former have *-ra* and from the latter *-oro*, etc.

Likewise in listing the various derivatives of the different roots, Professor Patrick has been forced to make a selection. In some cases he cites both the imperfective and perfective forms of the verb and in some cases he does not but gives only one form. In all of these cases he has laid himself open to accusations of inconsistency.

All these details must not blind us to the fact that the overwhelming percentage of students need this book and when they have mastered the rules as here given and the vocabulary involved, they will be able to move freely among the Russian roots and derivatives and will have acquired a practical knowledge of the way in which the Russian vocabulary is constructed. Besides, the illustrative sentences will have shown him how to use the words which he has acquired. The book can be recommended most warmly and the author is to be thanked for undertaking such a task.

CLARENCE A. MANNING

*Columbia University,
New York City*

BUGBEE, LUCY MALLORY, CLARK, ELMA M., PARSONS, PAUL S., and SWETT, DONALD B., *General Language, A Course for Junior High Schools, Developed at West Hartford, Connecticut*. Boston: Benjamin H. Sanborn and Company, 1933. Cloth. Price, \$1.36.

It is interesting to compare this text with the original edition, *An Exploratory Course in General Language* (Sanborn, 1930), to ascertain what changes, on the basis of use in class,

have been made. The objectives of the book remain the same. Briefly stated, they are cultural, to give some knowledge of the evolution of language in general and English in particular, and some background for future language study; and administrative, to predict success or failure in future language work. It would be interesting to know whether the authors have made a study of the value of the book for the last objective, on the basis of experience, and to learn whether the prediction was made better than by some simpler means, as the I.Q., or grades in English.

The framework of the original edition has been retained. The preliminary study of the beginnings and development of language and of writing and the history of the English language has been much expanded; it is far more detailed and more difficult than the first form. It has also lost somewhat in concreteness, in the omission, for example, of the illustrations on page 11. New topics, such as a brief survey of artificial languages and of the development of printing, have been added.

Of the following sections, it is advised that Latin and one other language be studied. The section on Italian is very brief. Is it not unfortunate, in view of the large number of pupils of Italian descent in some sections of the country, that so little importance is attached in our schools to their rich heritage? Each section devoted to the specific languages follows the same plan: a survey of the country, mainly geographical; a section on pronunciation; lessons grouped around a reading unit, with a "manners and customs" introduction and word study based on the vocabulary used. Grammar is reduced to a minimum, and the approach is mainly recognition. Several songs, with music, are given in each section. The Latin songs are especially intriguing. The material used in the reading selections is well chosen and lively. In the apparent attempt, however, to make it more "natural" than that of the first edition, the difficulties of vocabulary and idiom have been greatly increased. This is especially true of the German section, where in the sixth lesson, for instance, for twenty-three lines of reading there is a new vocabulary of twenty-nine words, and seventeen more difficult words are translated in the notes. This objection as to difficulty of vocabulary should not be made in regard to additional material for reading inserted in the French and Latin sections, *Jeanne était au pain sec* and passages from the Bible and from Caesar's *Commentaries*. These selections are not integral parts of the work. They may be omitted for the class as a whole, but their inclusion is a challenge to able students. The treatment of French pronunciation may be severely criticized in that, while a highly detailed treatment of isolated sounds is given, nothing is said in regard to the pronunciation of final consonants, stressed syllable, syllable division or linking.

The final section of Word Study merits high praise, especially the chapters on the dictionary and its use, on names, on music and art, and the ingenious chapter on stamp collecting.

As the authors claim, the present text is an entirely new book. Richer, and consequently more difficult than the original, it offers, for those students who can assimilate it, much valuable material for linguistic background.

EUNICE R. GODDARD

Goucher College,
Baltimore, Maryland

ALEXIS, JOSEPH E. A. (ed.), *Ludwig Thoma—Geschichten aus Bayern*. Lincoln, Nebraska: Midwest Book Company, 1938. Price, \$1.00.

Thoma's *Lausbubengeschichten* are always enjoyed by students—and by instructors who like numerous and socially significant reading material. But excellent as they may be in content and wealth of idiom, the *Lausbubengeschichten* present one serious drawback: They teach the student very little of the syntax necessary for more advanced reading. Accordingly, the instructor often decides against a collection of these stories, even though he may consider less interesting the book he finally chooses.

This fault is remedied in *Geschichten aus Bayern*, which consists of five stories arranged in order of difficulty. Besides two stories of the *Lausbuben* type ("Tante Frieda," "Die Indian-

erin"), Mr. Alexis has selected three stories having a more urbane humor and a definitely literary style ("Das Kälbchen," "Peter Spannigers Liebesabenteuer," "Kaspar Asam"). Students will find "Tante Frieda" and "Die Indianerin" an interesting and not too difficult introduction to Thoma's works. In the last three stories they will come in contact with somewhat similar views expressed in a polished style. Thus this volume combines humorous criticism of society with the literary qualities desirable for students who are still learning to read German.

Various details: The volume contains the usual vocabulary, incorporated in which is the material sometimes given in special notes. There are no grammatical exercises but approximately one hundred *Fragen* at the end of each story. The first two stories are illustrated with Gulbransson caricatures, the merit of which is a matter of opinion.

Several schools have already introduced *Geschichten aus Bayern*. It is the type of book that should be given a trial in the third semester.

FRED GENSCHMER

Rose Polytechnic Institute,
Terre Haute, Indiana

ERICH MARIA REMARQUE: *Im Westen nichts Neues* (Abridged Edition). Prepared with Introduction, Notes and Vocabulary by Waldo C. Peebles. New York: Harper & Brothers, 1938.

Professor Peebles deserves praise for having made this famous novel accessible to American college students. He can rightfully claim that his abridged edition is more than a mere selection from the original; it presents itself as an organic whole. The omissions are made with good judgment and a sound sense of balance. Even in the present form the novel makes a fascinating impression upon readers who prefer the undisguised realism of war-horrors to the subtler realism of "esthetic" literature. There is no reason why these vigorous descriptions should be withheld from the classrooms of the younger generation which has had no first-hand impression of the last war. For it cannot be denied that the mere statement of brutal facts has a definitely moralizing and educational effect, even to the extent that such books as these have contributed to recent international settlements. The style is direct, concrete, and, to a large extent, simple enough to be mastered at the end of intermediate and at the beginning of advanced classes, provided that considerable explanatory help is given in matters of soldier's slang. In this respect a more complete vocabulary and a greater supply of explanatory notes appear most desirable. If the editor wants to omit the most common and elementary words from his list (a practice the usefulness of which might be questioned) it appears unintelligible why such words as "anfangen," "haben," "schreien" should be listed, while such words as "reichen," "kotzen," "nackt," "niederfegen," "rapportieren," and many more are excluded. Such phrases as: "Was ist das schon gross" (p. 13), "ab nach Mutter" (p. 44), "er schwitzt jetzt vor Zukunft" (p. 46) and others of similar nature call for additional, though brief elucidation. The following items are checked with wholly inadequate explanations in the vocabulary: "er brächte es fertig" (p. 8), vocabulary: fertigbringen, finish(!)—"wie einem das alles vorkommt" (p. 81), voc: vorkommen, happen(!)—"strammstehen" (p. 102), voc: stramm, stiff.—"ich hoffe nicht hier noch hinauszugelangen" (p. 123), voc: hinauslang(en!), get out.—"Sie haben Gewehre mit Zielfernrohren aufliegen" (p. 126), voc: aufliegen, fit tightly (!).—"jetzt noch eins verpasst zu kriegen" (p. 109), voc: verpasst kriegen, get lost (?).—These items have been listed at random; many more could be cited to prove that the care of vocabulary and notes was not at all exhaustive enough.—The following emendations for misprints are to be listed: p. 49, 1.24: Stilliegen.—p. 105, 1.7: meisten.—p. 111, 1.2: wenn.—p. 116, 1.27: es.—p. 129, 1.5: Appell.—p. 140, 1.24: einen.—p. 155: Erinnerung.—p. 175: unverrichteter Sache.

HELMUT REHDER

University of Wisconsin,
Madison, Wisconsin

FILM REVIEWS

Gribouille. (Heart of Paris) Adapted from a story by Marcel Achard. Directed by Marc Allegret. Acted by Raimu and Michele Morgan. Distributed by Tri-National Films, Inc., 250 W. 57th Street, New York, N. Y. Equipped with sub-titles in English.

Those who enjoyed Raimu's thoroughly delightful portrayal of a provincial mayor in *Un Carnet de Bal*, will find here a full-length performance by the French favorite which should go a long way toward finally establishing his popularity in this country. Marcel Achard's kindly and penetrating story develops its theme with a reticence and mellowness strongly reminiscent of the satirical flavor of *Prenez Garde à la Peinture*. A gribouille is supposedly a fool, but the significant overtones of meaning designate him as a sort of silly or sentimental idealist. In this instance he is a bluff and warm-hearted proprietor of a prosperous Paris bicycle shop. Summoned to jury service in a case in which a beautiful Russian girl is being tried for the murder of a young man who had been keeping her, Raimu chivalrously espouses her almost hopeless cause and wins her acquittal. When she finds it impossible to get a job after her release, he hires her as a clerk in his store. Then his troubles begin, however. Not only his son, a young student of chemistry, but the fiance of his daughter as well, loses his head over the quiet and lovely newcomer. Naturally his wife becomes suspicious, but in the end it is her own good sense that prevents him from ruining everything in a climax of disillusioned fury. A beautiful newcomer to the French screen, Michele Morgan, acts the part of the Russian girl with restraint and understanding, while Jeanne Provost interprets the capable and wise mother with much skill and subtlety. Directed by the capable Marc Allegret, the story attains strong dramatic power. While its appeal is primarily to mature audiences, *Gribouille* is warmly recommended as a really first-rate specimen of the best in modern French comedy.

E. G. B.

Rancho Grande. Produced by A. R. Bustamante. Acted by Tito Guizar and Lorenzo Barcelata. Distributed by Atlas Film Exchange Inc., 723 Seventh Avenue, New York, N. Y. Equipped with sub-titles in English.

The first Mexican production to be made available to American audiences with English sub-titles, *Rancho Grande* is one of the best of their numerous musical cowboy films of recent years. Lorenzo Barcelata's tuneful music, including the spirited song from which the picture takes its name, is much enhanced by picturesque rancho settings, costumes, and the voice of Tito Guizar, the matinee idol of Latin America. The chief weakness of the film is its plot, which is too reminiscent of the old-fashioned melodrama to be taken very seriously by American audiences. Cruz, a girl abused by her stepmother, Angela, secretly loves and is loved by Jose Francisco, a handsome charro. While Jose is away riding his master's horse to victory in a match race, Angela attempts to sell Cruz to Jose Francisco's master. The latter desists when he discovers the true situation but Cruz is compromised. A popular misunderstanding and lovers' estrangement result. Things look menacing as Jose Francisco demands revenge, but a public explanation by the haciendado finally clears the way for a happy ending. As a whole the story is morally unobjectionable, but some audiences may be embarrassed for a few moments until the seduction scene turns out to be harmless. Carlos Lopez, one of Mexico's best comedians, turns in an excellent performance as the heroine's drunkard father. Despite its objectionable aspects, which are minor on the whole, *Rancho Grande* is recommended as a superior and entertaining film for liberal school audiences.

E. G. B.

Konzert in Tirol. Directed by Karl Heinz Martin. Acted by Fritz Kampers, Ferdinand Mayerhofer, and the Wiener Sängerknaben. Distributed by Bruno Zwicker, 50 Park Terrace West, New York, N. Y. Equipped with sub-titles in English.

The second film featuring the beguiling pranks and beautiful voices of the Wiener Sängerknaben, *Konzert in Tirol* is an entertaining sequel to the notable *Singende Jugend*. Set in the beautiful snow-mantled mountains of the Tyrol near Kitzbühel, with winter sports furnishing much of the atmosphere, the story is a light rural romance. Toni Kern, the young village schoolmaster who apparently teaches his youngsters mostly music and skiing, loves Leni Lahntaler, daughter of a local landowner. Her father favors the "self-made" owner of the village store, however, and the situation is further complicated by much attention showered upon Toni by a pretty Viennese winter sports enthusiast. Without revealing too much of the story, which includes a barn fire and several delightful numbers by the Sängerknaben, the reviewer can safely hint that the outcome of the lovers' tribulations is not tragic. Produced before the Anschluss by a refugee, this film is said to be wholly owned in America. Rich in authentic backgrounds and characters, as well as enjoyable photographically and musically, *Konzert in Tirol* is a treat for any audience.

E. G. B.

Le Mioche (Forty Little Mothers). Directed by Leonide Moguy. Story by Jean Giutton. Photography by Michael Kelker. Equipped with sub-titles in English. Distributed by National Pictures, 1501 Broadway, New York City.

Another French film dealing with children, *Le Mioche* is a subtly acted comedy with many highly amusing moments. In it, Lucien Baroux has his first extended opportunity to show the skill which has long endeared him to French audiences, and he makes the most of it. A gentle, brilliant scholar unable to find a teaching job after receiving his degree, he finds an infant on his doorstep one night. The next day he obtains a place at a girls' finishing school. His efforts to keep both this job and the infant develop into a series of adventures that alternate between melodrama and farce. Particularly delightful is the sequence in which the girl students discover Baroux's secret and insist on helping him secretly to care for the infant. Leonide Moguy's clever direction, and the engaging behavior of the infant, Little Philippe, also deserve mention. Not one of the most outstanding French films, *Le Mioche* nevertheless supplies a substantial quota of innocent and delightful entertainment.

E. G. B.

Bajo el Cielo de México. Acted by Vilma Vidal, Rafael Falcón, C. López Chafán, Domingo Soler and Emma Roldán. Filmed by the Compañía Mexicana de Películas. Direction by Fernando de Fuentes.

This picture is one of the outstanding examples of Mexican moving picture progress. It appears that the producers in Mexico learn what they can from Hollywood but strive to preserve in their pictures a true representation of that which is nationally characteristic.

The glorious sky is given a generous portion of the screen. National costumes plus provincial songs and dances serve to entertain the audience in delightfully simple combinations. The seriousness of the Indian element in the Mexican character evidences itself in the simple, deliberate movement, thought, and decision of the hero, a young caporal or ranch foreman, played by Rafael Falcón. Vilma Vidal offers a characterization of the more sophisticated, more Europeanized Mexican lady of leisure seen often in the larger cities.

The simplicity of theme obviates any necessity for English captions. The sequences featuring the serenade and the rodeo are of intense interest. The folklore quality of the setting, customs, costumes, and music is the principal reason why I recommend this picture for presentation before audiences of high school age. Diction and language are clear in almost all cases. From this it follows that the thought expressed in the theme is easy to comprehend, in spite of the rare occasions in which occur scenes of slow but deliberate thought and speech.

CHARLES L. J. TURNER

Andrew Jackson High School,
New York City

Loco Lindo. Produced by Argentine Sono Films. Acted by Luis Sandrini and Sofía Bozán. Distributed in New York by Latino Theater, 110 Street at Fifth Avenue, New York.

Loco Lindo, an excellent example of contemporary Argentine life, both in rural town and metropolis, provides entertainment quite different from that offered by most Mexican films.

Realism is the keynote of this picture. New angles in photography present real situations in a matter-of-fact light. The camera has been made to give the human eye's conception of a scene. If Luis Sandrini's hair is uncombed, the camera lets us see it in realistic, rather than staged, fashion. More realism is evidenced in the matter of recording the musical sequences. Hollywood, by a system of cutting and putting together the best parts of several repeated renditions of a song, will give the listener a degree of perfection almost impossible in a single performance in a personal concert appearance. Argentine and Mexican films almost always avoid such violations of realism, and strive to give the listener the sensation of being present at the scene. The total result is *true* representation.

Loco Lindo, played by Luis Sandrini, is a person endowed with a great depth of feeling. He is prompted to act in a quixotically heroic manner in order to save the girl he loves although she offers no response to his attentions. His entertaining personality serves as a veneer for a fine, generous and noble character. I am confident that Argentina is well represented in *Loco Lindo*.

The scenes of this film give one glimpses into the small town with its simple life rotating about the pulperia or general store, where Luis Sandrini holds forth as clerk and general assistant. Later one is taken to the more mediocre neighborhoods of Buenos Aires where living conditions bespeak a keen struggle for existence in a city of high prices. Incidentally, there are excellent scenes of the interior of the mataderos or stockyards, strikingly similar to those of Chicago.

The voices of the actors in *Loco Lindo* are those of actors of experience. They are well trained for dramatic presentation and are lacking the rich naïveté of the Mexican voices. Luis Sandrini's voice is rich in volume, frank, and unafraid. Linguistic peculiarities that altered pronunciation and phrasing to suit the merging of the Italian- and Spanish-speaking minds into something found only in Argentina may cause the untrained ear of the high school student some degree of discomfort. The clarity of thought, characteristic of the Spanish-speaking mind, keeps the plot simple, direct, and easily appreciable.

CHARLES L. J. TURNER

Perjura. Produced by the Cinematografia Internacional, S.A. Acted by Jorge Negrete and Marina Tamayo. Directed by Raphael Sevilla. Music by Miguel Lerdo de Tejada and Manuel Castro Padilla. Distributed in New York by Latino Theater, 110 St. at Fifth Avenue, New York.

A departure from the usual sort of Mexican film, something different in point of time setting, and something challenging to the lover of thought-provoking themes—all these is *Perjura*.

The theme is based on the conflict of wills existing between two elders and their young charges. The latter, coming of age, choose mates in a way detrimental to the welfare of the older people who heretofore enjoyed complete management of a sumptuous estate in the best neighborhood of Mexico City. Every attempt is made to prevent these betrothals, but youth asserts itself gallantly, providing thereby a happy ending.

The inflexibility of the elders is accentuated by their being of the last generation of the nineteenth century—a period when, among the elite, perfection was depicted, personified, and emulated on all sides. 1900 is in this picture in all its glory. Puffed sleeves, choker collars, pompadour headdresses, and over-stuffed furniture are among the various evidences of an age of lavish over-adornment. For the gentlemen there are celluloid collars, removable shirt-cuffs, tight trousers, and brightly-checked suits. One of the most interesting pieces of stage property is a shining automobile of that year. Its owner boasts of its speed—thirty miles per hour.

For the first time in Mexican films I saw a scene taken through a window pane washed by the drenching rain of a summer afternoon.

Jorge Negrete, principal actor, gives some excellent renditions of Mexican art songs of the period. Folk music is almost completely absent.

The voices in this picture are of great purity in tone and pitch. Delivery of long sentences in language of high quality is effected smoothly and rhythmically.

The performance has the virtue of being genuinely artistic. It condescends to no one; it provides in its fineness something for the secondary school Spanish student to consider a goal to reach.

CHARLES L. J. TURNER

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